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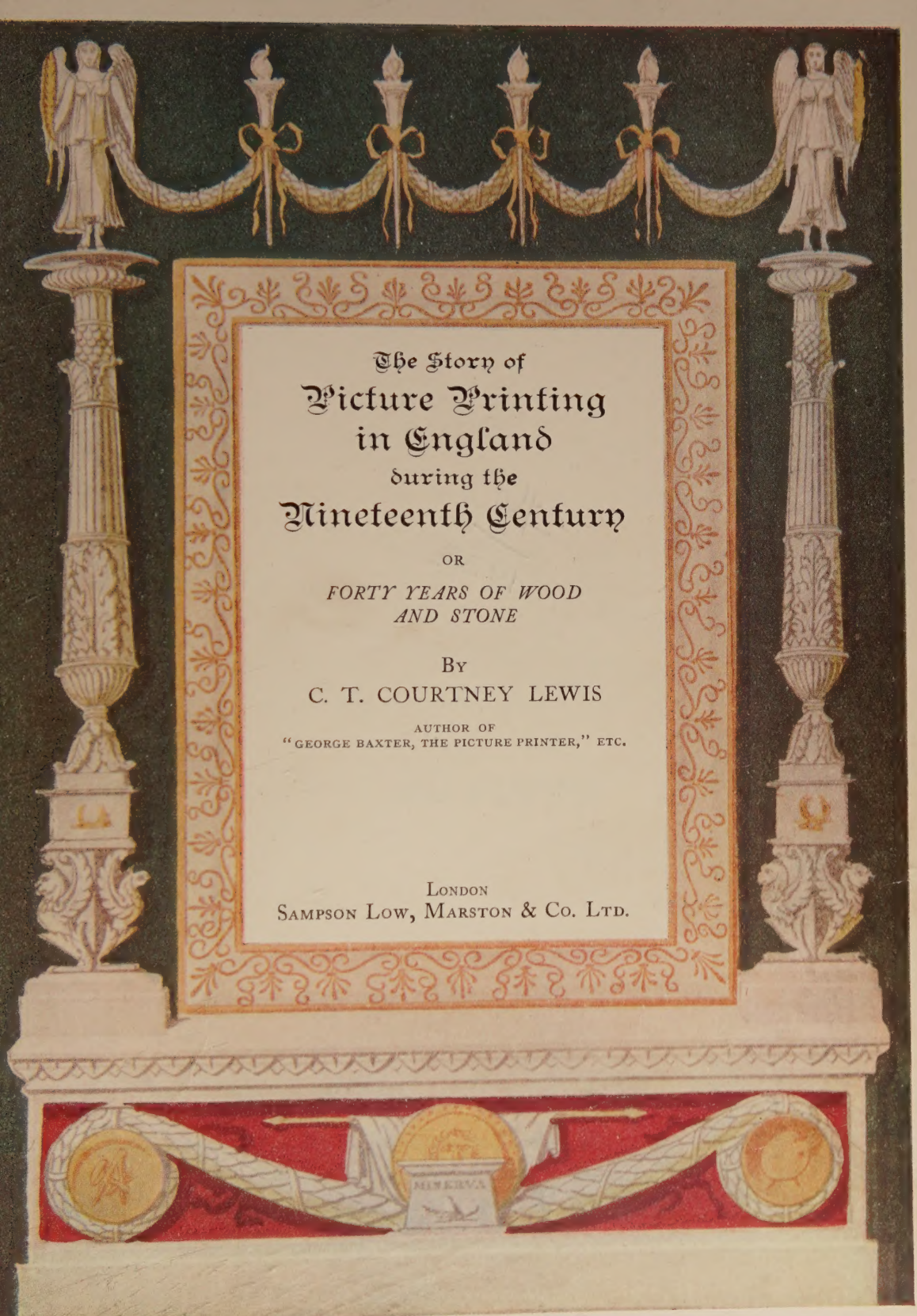


"Love is the Magic that Makes all Things Fair"

From an illustration to *Beauty and the Beast*, by E.V.B., published by Sampson Low & Co., in 1875. Possibly it is the best of Leighton Bros. prints.

Size of the picture in the book 8×5¼]

[*See page* 86



The Story of Picture Printing in England during the Nineteenth Century

OR

FORTY YEARS OF WOOD AND STONE

By

C. T. COURTNEY LEWIS

AUTHOR OF
"GEORGE BAXTER, THE PICTURE PRINTER," ETC.

London

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Dedication

THAN ALL THE WEALTH IN THE WORLD OUTSIDE, MORE PRECIOUS FAR ARE SOME OF THE TREASURES OF MY HOUSE—TO THREE OF THEM THEIR DADDY DEDICATES THIS BOOK.

THE AUTHOR.

Preface

It is by books that mind speaks to mind,
By books the world's intelligence grows.
—C. Kegan Paul.

A PREFACE, as is so well known, although it appears first in a book, is written last.

This arrangement has its uses, as it enables an author to survey on its completion the whole field of his work, to convey to his readers any personal message that the circumstances seem to him to require, to thank those who have helped him; and above all to make excuses for the imperfections they all may expect to find in his volume.

This last, on this occasion especially, appeals to me, for it enables me to say I have had, for reasons I need not specify, to perform my task under the greatest possible disadvantages.

I have read dozens, and perused hundreds, of books bearing on the questions and persons I have dealt with.

I have taken every precaution that has occurred to me to be accurate throughout, but I am not so sanguine as to think that in a work of this complexity and size I have made no mistakes.

This book is, however, I feel, a beginning on a subject not hitherto, as far as I am aware, dealt with as a whole, and if my readers will have the kindness to convey to me correctness wherever they see error, then, in the end, the whole truth will be made to prevail.

I have had, from various causes, to change the scheme so often, to consider and reconsider so many points, to introduce so many persons, and to travel over such an extended area that, had it not been for the desire to keep implicit faith with my patient publishers,

Preface

I do not think, in the circumstances that arose, I should have had the perseverance to bring my compilation to a completed end.

As it is, I have on hand almost a complete catalogue of the prints of the other Licencees, as well as much other material which, for want of space and other reasons, I have not incorporated.

If I have had disadvantages on the one hand, I have had signal good fortune on the other, and again I am thankful for a preface to tender my homage and gratification.

Mr. Christopher Bradshaw,* a son of the original George Bradshaw, of the firm of Bradshaw & Blacklock, notwithstanding his eighty-five years of age, very good-naturedly read my manuscript, so far as it concerns his former firm, and has generally put himself to great trouble to give me hints, advice, and information.

Mr. Edmund Wilfred Evans, though I imagine a busy man, also went through my pages so far as his distinguished father is dealt with in them, and added to my knowledge.

Mr. Frank H. Vizetelly, of New York, also perused them so far as the interesting personalities of his father and Herbert Ingram are described, and I am under obligations to him for particulars never before published. In fact, so far as the description of his parent whom he so highly regarded is concerned, much of the language I use is his own.

Mr. Barham Woodhouse, a grandson of Baxter's Licencee, Joseph Mansell, has also rendered me assistance.

Mr. Robert T. Worley, a former neighbour at Kingston of Abraham Le Blond, also gave me interesting details of his old friend of which I was not previously aware.

Mrs. Ernestine Mills not only found time to receive me, amidst her many occupations, but also presented me with a copy of her book, *The Life and Letters of Frederic Shields*, from both of which I derived material assistance, as well as considerable pleasure.

Mr. J. L. Douthwaite, the learned librarian of the Guildhall Library of the City of London, has always placed his great store of knowledge at my disposal.

* Unfortunately whilst this book was in process of printing, this estimable and interesting gentleman has died.

Preface

To Mr. Martin Hardie, of the Victoria and Albert Museum, Kensington, and his book, *English Coloured Books*, I have turned for aid, and never found either wanting.

Mr. H. Mills, B.A., has always been ready to help in every way, and many of his researches have been of material advantage.

I am indebted to him for the loan of several illuminated books, and for two illustrations from one of them. He has also revised the proofs.

There are also others to whom I owe thanks, but their names I do not recall.

If there is one pleasure in an adventure of this sort that dominates all others it is the consideration and courtesy of those whose co-operation I have needed and sought.

The difficulty with this class of book is to combine technical knowledge with the historical.

Those that have the first seldom have time or opportunity to make the necessary research to acquire the second, and in the rare cases that they do possess those advantages they have not always the inclination to record the results in book form.

However, after three years' toil, my book, with all its imperfections, is at last before my readers. I wish I could feel they will be as pleased as I am.

C. T. COURTNEY LEWIS.

32 Great Queen Street,
Kingsway,
W.C. 2.

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The Story of Picture Printing in England during the Nineteenth Century

Chapter One

The Aim and Object of this Book

"The youth gets together his materials to build a bridge to the moon, or perchance a palace on the earth; at length, middle-aged, he concludes to build a woodshed with them."—THOREAU.

IT is so difficult to invent a title for a book which clearly defines the precise scope and intention of it that it is sometimes advisable to explain its object more fully in a preface. To effect that object in the present case an even more thorough course is taken, this chapter has been incorporated.

If it be an axiom that the appreciation of anything of beauty or utility is enhanced, and the judgment of it is rendered more sound, where the person enjoying the one, or expressing the other, is well acquainted with the evolution of the object in question, the place it fills in history, and the conditions and circumstances in which it came into being, developed and flourished, then it must follow that to an intelligent mind a general knowledge of the history of Colour Printing and Chromolithography is a material advantage.

But a full and complete world-wide history of either of those arts would be a task so gigantic, and require a volume of such dimensions, that, in the present case, it must not be attempted.

The Story of Picture Printing

In the place of such an effort a much more simple course has been decided upon—to confine our story to this country and to a portion only of the nineteenth century, and to tell it in simple terms. It is inevitable that many names of notable men must be mentioned, and many books of interest referred to, but every effort will be made to avoid overloading the narrative with excess of detail or description. The story is of great interest; it is to be hoped it may not lose it in the telling.

The term "Picture Printing," as generally used in this volume, means that method of producing pictures by mechanical means in full natural colours, from wood or other blocks, which came into general use in England in the first half of the nineteenth century. For this purpose no distinction is drawn between those that used a foundation plate and put on it colours from blocks, and those that did not; nor is any differentiation made between those who called themselves printers in oil colours, and those who sought to imitate water colour drawings.

Different centuries have produced throughout the countries of the world the excellence of one or other method of engraving or printing in full or partial colours. The nineteenth century in England developed three ways, and those were Picture Printing, Chromolithography, and Process. All of them were in full colours.

The long and sterile period dating from the *Book of St. Albans* in 1486, ended in the early part of the eighteenth century, and a great epoch of coloured prints then began here.

It was at that time that those two pioneers Jas. Christopher Le Blon and Edward Kirkall altered the condition of things.

The former began his coloured pictures by a succession of plates, the latter mainly by a sequence of wood blocks.

In the middle of that century John Baptist Jackson took the block process further by printing in several colours in lieu of the monochrome or at least scanty dull tints by that method of Kirkall. Jackson's productions were the first picture prints in England. He stood alone; no one preceded him here; no one followed him for nearly seventy years.

The great era of the plate printers in colours in England, following on Jas. Christopher Le Blon, then began.

Early in the nineteenth century it ceased.

The Aim and Object of this Book

The predominant characteristics in colour of the early nineteenth century were aquatint and hand-colouring generally.

Another epoch began in England about 1834. From then to about 1874 may be called the forty years of wood and stone.

These were followed by "Process" which has continued to this day. Chromolithography, after nearly disappearing for a time, again appeared, but is now used for different purposes.

The "Forty Years" happens to coincide with the Victorian era, and upon that period it has been the custom with us to pour contempt on all its pride. This contumely is not exclusive to Victorian art, for it has been also bestowed by other ages on the productions of their predecessors.

For instance, in the early nineteenth century so little was thought of the pictures of the great masters of the eighteenth century that Reynolds', Romney's and Gainsborough's canvases could be purchased at small prices, and the to-day valuable coloured engravings of the plate printers were relegated to the nurseries and attics.

The cause of this change of taste is that a certain time must elapse before the fashions and customs of past ages cease to be merely out-of-date or old-fashioned, and become instead venerable for their antiquity, and picturesque for their remoteness.

Such a change is now taking place in regard to the Victorians.

Artists are painting their costumes in pictures and finding in them quite as much artistic solace as in the habiliments of the eighteenth century or earlier ages.

This re-action is bound to appreciate largely the taste for, and value of, the pictures of the forty years of wood and stone. The great size of many of the lithographed volumes may affect to some extent these conditions. Our grandfathers lived in houses, not flats, and on the tables in their rooms found space for the stately books of the period.

Many of the pictures during that period faithfully present the form, events and colour of their time. They are now wrapped in the mantle of history.

It may be they reproduce at times the works of artists not now considered great, but then, many of the productions of the plate printers are from the works of men whom we may now well call mediocre.

The Story of Picture Printing

The coloured prints of the early part of the nineteenth century, of a mixed character as they were, did not, as a rule, in their construction, follow true artistic convention, and there was in them little that was otherwise novel.

The printing in colours from wood, as inaugurated by Savage and Baxter, on the other hand, faithfully followed in the footsteps of the chiaroscurists, and continued the work of John Baptist Jackson.

Savage and Baxter and the men that followed on the same road, in technical achievement, surpassed the plate printers.

They accomplished all that they set out to do. The pictures they produced were wholly printed in colours. Those of the plate printers had to be largely assisted by hand-colouring.

Baxter, perhaps, when he deviated from the pure wood-block process and adopted a key plate for his foundation, if more novel, was less orthodox. He did mechanically what the aquatinters had done by manual means, and by so doing he amalgamated the two ancient processes of plate engraving and block printing.

Of those that followed him, some worked by his later process and some by his earlier, and the two together, coupled with Chromolithography, practically fill up the whole period of Picture Printing during the forty years of wood and stone.

The nineteenth century was, in many respects, an outstanding period in our history.

In it immense changes were wrought. Picture Printing and Chromolithography are phases of that great transition. In half a century these arts began, attained great power, then largely passed from view and new methods took their place.

There was probably more difference between the habits and conditions of life of the people at the beginning and end of that century than between those of the times of William the Conqueror and William IV.

To-day mechanical coloured work in the main is brought about by the three-colour process, Chromolithography, and Off-set, printed on to clay-coated paper, by machinery, by men technically trained.

Multi-colour, in the sense of several tints being applied at one operation, is further developing.

When Picture Printing began with Savage and Baxter few, if any, of these things were known.

The Aim and Object of this Book

By 1876 *The Graphic* and *Illustrated London News* had used their first process blocks.

Process, as to-day applied, is far quicker and cheaper than the old picture printing could ever be. It is far more mechanical, but its powers are limited.

In all illustrated books the main object of publishers is speed and economy of production.

In to-day's processes Photography—another product of the nineteenth century, which was not known when Picture Printing began—plays a great part.

It is not the purpose of this volume to deal with "Process," nor even with those mixed methods of metal and stone, and other variations of Baxter's process which were in the later period adopted by some firms, even although some of them still delighted to call their method "Printing in oil colours."

In the main this book will be limited to that interesting "Forty years of wood and stone," and the condition of things leading up to it.

For long people have been attracted by the work of the plate printers of the eighteenth century. Many have, however, of late turned to the productions of the nineteenth century, and speak of them in a mood of inquiry and with some reverence for the men who then lived, laboured, and died, leaving behind them mementos long neglected, but now cherished.

An endeavour, therefore, will here be made to set forth such information concerning them, their surroundings and their work as will bring to the knowledge of those interested a general idea of those now far-off days. Taken as a whole the illustrated books of the forties and fifties of the nineteenth century have for beauty never been excelled in our annals.

As interest in Geo. Baxter has of late been so wide-spread it was almost inevitable that inquiry should extend to other men of his time.

This search for knowledge may increase as it is more and more realized that, except for Chromolithography, Baxter was the central figure from whom radiated almost the whole of the early and mid-Victorian mechanically-coloured pictures.

Baxter, like Bewick, was the first of his kind.

The Story of Picture Printing

He who invented the Baxter process was also the man who first started in this country the block process in full colours on a successful career.

His pupils, licencees and others pursued both branches and developed them. This book will endeavour to describe that advance.

The eighteenth century coloured engravings and their producers have been the subject of treatises without end, but the equally interesting Picture Printers of the nineteenth century have, up to now, been neglected.

In the course of the preparation of this volume it has gone through several changes.

What was asked at the outset was a book on Baxter's Licencees.

With that end in view the subject was fully explored. It soon became evident that such a volume would be of reduced interest unless it explained when, how, and in what circumstances the Licencee prints arose.

Even then it was realized that such a book would necessarily involve some description of the life and work of other men of that period whose footprints in the sands of time could not be overlooked.

To give a history of all of these, and to supply such a catalogue as was wished of all their prints would, owing to the magnitude of the task, be an impracticable operation.

The idea then occurred that to give a description of only the best work of all of them might suffice, but then it was felt that firstly it might give rise to differences of opinion as to what should and what should not be included, and secondly there was such an enormous number of prints from which to select.

The position was difficult.

The question to be solved was how could a book be made interesting to the initiated and uninitiated alike, be brought to moderate dimensions, be based on some sensible and logical foundation, and serve a useful purpose to the collector.

Baxter's licencees are divided into two categories, i.e. those who, like Le Blond & Co. and Bradshaw & Blacklock, almost entirely devoted the art to productions which they placed on stamped mounts similar to those Baxter used, and the others who did not.

The Aim and Object of this Book

The stamped mount in those days was a novelty, and, it must be confessed, was a graceful means of sending forth the picture, but it had only a short career of about a dozen years.

In these days it has a great attraction, and prints on them often command a ready sale when others are neglected.

If it is said that this volume, in its historical part, deals more with colour printing in books than separate prints, the answer is that in so many cases prints that were incorporated in one or more volumes were also sold separately that it amounts to much about the same thing, and also that block printing in colours, Baxter's process, Lithography and Chromolithography all began in books.

The general aim and object of this book therefore is this:

To describe how, out of the beginning of things, Picture Printing and Chromolithography arose in this country, and to trace their development and course through the forty years of wood and stone, giving instances of note. But this must not be taken to imply that those forty years were devoted to wood and stone to the entire exclusion of all other substances in the making of mechanically produced coloured pictures.

During that period wood and stone were the predominant materials used for the purpose.

In the early days of the Baxter process the colours were imposed by wood on to a print in monochrome from metal. As time went on metal was also brought more into use for the colour blocks as well.

In the above sense and with these qualifications the term "Forty years of wood and stone" is used.

To give a full biography of Le Blond and Co., and Bradshaw and Blacklock, and a catalogue of the prints they produced.

Thus the materials that have been gathered together for a long period must be utilized for a wood-shed, leaving the Palace on the Earth and the Bridge to the Moon as structural features that may never be realized.

Chapter Two

In the Early Days of the Nineteenth Century

Could a man be secure
That his life would endure,
As of old, for a thousand long years ;
What deeds might he do,
What arts might he know,
And all without trouble or fears.

—Old Glee.

BEFORE setting out on our journey it may be as well to look around, and consider the condition of things in the early days of the nineteenth century in England.

The seventeenth century saw in Europe the general decline of wood engraving which had arrived at its greatest power in the sixteenth century. It had never attained to any perfection in England, although Hogarth, in 1750, tried to restore it, but abandoned it because it was found to be more expensive than metal. Horace Walpole, twenty years later, referring to Papillon's book on the subject printed in Paris in 1766 remarks: "The author will not probably, as he wishes, persuade the world to return to wood cuts."

At the same time Walpole deplored the want of colouring, and thought that that was the capital deficiency of prints at that time.

Modern book illustration in England may be said to have begun in the late eighteenth century with Thos. Bewick.

Before then there were pictures in books, but of a very inferior and unimaginative kind, and, as to the vignettes in them, Walpole calls them "the slovenly stamps that are now used for the fairest editions." In fact, the illustrated printing press as it then was had not much improved since Caxton's days.

Then came Thos. Bewick, with his little uncoloured vignettes and other gems, and new methods, by which he brought about not only the revival of the wood-cut, but also started the illustrated book on a new career. Bewick was not only the designer of his work, but the wood-cutter also.

After a time two rival schools of wood engraving came into existence, one under Bewick at Newcastle, the other under Robert Branston the elder, in London. It is a significant fact that the heads of both these schools acquired their knowledge of wood engraving without the instruction of any master.

Branston's first cuts were for Lottery Bills which, while lotteries lasted, gave an impetus to that and other methods of printing.

The best of Branston's cuts is usually considered "The Cave of Despair," which is an illustration in Savage's *Hints on Decorative Printing*, a book to which there will hereafter be many references.

Savage considered this wood-cut by Branston, and one by Charlton Nesbit in the same volume, called "Rinaldo and Armida," the two finest specimens of wood engraving ever up to then produced. Reproductions of them will be found on Plates 3 and 4.

Through Bewick and Branston and their many distinguished pupils wood engraving spread and flourished for many years. The early part of the century, as will hereafter be shown, saw the beginning of Lithography in England.

History denotes that once any mechanical system of illustration without colour is established its natural tendency is towards colour. Colour has been well described as the sunshine of art. It is not surprising, therefore, to know that the revival of wood engraving in time developed into "Picture Printing," and the lithograph became the Chromolithograph.

The first, at that time, to realize the adaptability of wood for the coloured print was Wm. Savage.

In 1819–1822 he published his previously mentioned book, the full title of which is *Practical Hints on Decorative Printing, with Illustrations Engraved on Wood and Printed in Colours at the Type-press.*"

In it he propounded the idea that the imitation of coloured drawings should be attempted by the type-press from wood blocks so as to give fac-similes of the productions of different masters.



"The Cave of Despair"

From an illustration by Robert Branston to Savage's *Practical Hints on Decorative Printing*. Savage describes this and the illustration on Plate 4 as the two finest specimens of engraving on wood ever up to then (1819) produced in England.

[*See Page* 10

Size of the picture in the book $7\frac{3}{4} \times 5$]



"Rinaldo and Armida"

From an illustration by Charlton Nesbit to Savage's *Practical Hints on Decorative Printing*. Savage describes this and the illustration on Plate 3 as the two finest specimens of engraving on wood ever up to then (1819) produced in England.

Size of the picture in the book $7\frac{1}{2} \times 5$]

[*See Page* 10

Early Days of the Nineteenth Century

By examples set out in the volume, one of which is reproduced on Plate 5, he gave his idea of how it should be done.

Another great figure of the time was Charles Knight, who was born in 1791, and died in 1873.

There were many at that time who looked upon books for the multitude as a dangerous experiment, but Knight believed that Education, by means of popular literature, more especially illustrated literature, was one of the most efficient instruments for the amelioration of the people.

In the old days authors and publishers looked for their patronage to the upper classes, whom they considered to be the only intelligent and educated part of the community.

The author's remedy was to seek a patron, dedicate the book to him, and rely on his getting copies sold—perhaps some two or three hundred—amongst his friends. Knight believed in none of this, and in this century, largely owing to him, it all passed away. He made the patrons of the author the many, not the few.

The expensive volumes gave place to cheaper. The revival of the wood-cut led Knight to indulge the hope of spreading popular art in addition to popular literature. He succeeded in doing both. Many difficulties were in his way, as there were then duties on advertisements and paper which obstructed him, as they made books dear. Hand labour, as compared with the machine, also added to the expense.

When Lord Brougham, in 1827, formed "The Society for Diffusing Useful Knowledge," Knight became an enthusiastic supporter.

Largely at his own expense Knight produced the *Penny Magazine*, the *Penny Cyclopedia*, and numerous popular books as well as journals, all illustrated in black and white.

In France lithography was being used for the purpose of illustration. In England it was necessary that the method used, whatever it was, must be easy to produce, easy to print for a large circulation, and of moderate cost.

Knight, largely by accident, determined under what particular method this could be obtained, and that was the wood-cut. He was the founder of cheap illustrated literature in this country. If Savage shewed the way of the illustrated book in colours from wood, Knight

created the demand for all illustrated and cheap literature. As Tom Taylor said of him in *Punch:*

> His reward was that he lived to see
> Cheap letters broadcast strewn, and knowledge free.

In these days when good illustrated books are within the reach of the poorest, it is difficult to realize the state of things in the days of Savage, Knight and Baxter. It is not too much to say of Knight that he changed the complexion of the nation and accelerated the pace of man's intellectual life.

The population of London in 1811 was about 1,000,000, but thereafter it increased on a colossal scale. In the country great towns sprang up. Large families everywhere were the rule, not the exception.

With the growth of numbers and with increase of knowledge the demand for books became greater.

The natural outcome of a book is an illustrated book. Just as the demand for knowledge in the fifteenth century produced printing, so the extension of the demand in England in the early nineteenth century produced mechanical improvements which in the end created a new era in the typographical arts generally.

In 1804 Kœnig, a Saxon, came to London and obtained a patent for working the common press with power. Then he tried a cylindrical in lieu of a flat surface. The *Times* newspaper was, on the night of November 19, 1814, printed by one of these machines.

It was then only a matter of time when all other journals and books would come to the same method, not only for printing in black, but the coloured illustrations also, but that time was not yet. When it arrived it called into being valued volumes which, but for that fact, would never have existed. It also called into being many volumes the absence of which would not be looked upon as a national misfortune.

During the period that Savage was publishing his book advocating printing in colours from wood by the type-press, an incident occurred which had a substantial bearing upon the future output of illustrations by means of plates, and that was the introduction of steel for engraving in lieu of copper.

Early Days of the Nineteenth Century

Robert Branston, Senr., and Jas. Hy. Vizetelly greatly promoted the demand for the coloured ornamental printing of cheques, lottery bills, tickets and such like things by its use. When the law abolished lotteries, ornamental printing by this and other means fell into disuse.

The tendency through a great part of the century was for colour. The natural outcome of an illustrated book is one with coloured illustrations.

This tendency in the forties and part of the sixties and seventies was checked by the uncoloured wood-cut which broke over the scene like the waves of a troubled sea and deluged other methods.

The principal mode early in the century for obtaining colour was by hand-tinting.

A great moving force in this direction was Rudolph Ackermann, who was born in Germany, in 1764, and married an Englishwoman. He revived the Drawing School in the Strand which Mr. Shipley, the founder of the Society of Arts, had conducted. He later closed it, and started on what proved to be the greatest artistic literary achievement of his career, if not of his time, which was the publication, amongst others, of books with wholly or partly hand-coloured illustrations in aquatint.

Ackermann's Wednesday evening literary meetings became, from 1813, quite a feature of the artistic and literary world.

He soon became prominent in England in this century for genuine art publications.

The finest of all the illustrated books published at this time were those on drawing in water colours by men like David Cox, Samuel Prout and other water-colour artists, but they were as a rule of a very large size.

The illustrations in all these volumes are mostly in aquatint. They are very rarely wholly printed in colours.

One or two tints might be printed, the others were almost invariably put on by the hand of these great masters.

Aquatint, so largely used at the beginning of the century, continued right through the forty years of wood and stone, as it was brought into service by the Picture Printers by the Baxter process, who then imposed the colours by blocks instead of by the hand. Steel was the material used for the plates.

The Story of Picture Printing

The hand-coloured aquatint received a mortal blow by the death of Rudolph Ackermann in 1834. He, more than anyone else, had been its main supporter. His death was Baxter's opportunity.

The public who had been fascinated by the little illustrations of Bewick continued to have a love of miniature work, and so the steel plate continued to be used for that purpose for the illustration of books and pocket-books.

Later, when the public got tired of this small work in black and white, they clamoured for it in colours.

By 1835 not only had Ackermann passed away, but other leaders in their several branches were also recently dead, such as Thos. Bewick, Robt. Branston the Elder, Alois Senefelder, Sir Wm. Congreve, Christian Josi, Wm. Blake and Thos. Rowlandson. There was a void in the graphic arts.

No one had followed the precedent that Wm. Savage had set for illustrating in colours from wood.

By 1835 the way was open, and the time was ripe for someone to give to mechanically-produced pictorial illustration in full colours the same impetus that Bewick and Chas. Knight had given to the wood-cut and the illustrated books.

Geo. Cargill Leighton was destined ultimately to fill the place with regard to Baxter that Knight occupied with regard to Bewick. Bewick revived wood engraving with black and white, and Knight turned it to greater and more general use for illustration.

Baxter started book illustration in colours from wood on a useful and practical career and Leighton developed it.

Chromolithography was equal to the occasion, and kept pace with Picture Printing.

The demand for coloured illustrated books was growing on every side, and was likely to become stronger.

Baxter, with his innovations, and the Lithographers with theirs, had difficulties to encounter. To show how great an industry had been established at the beginning of the century by the hand-colouring of prints the *Microcosm of London*, published by Ackermann, had 104,000 aquatint plates to be hand-coloured.

This business was not displaced without a struggle.

Dramatic changes are seldom popular. Those who lived by the industry knew that their existence would be jeopardized by the

oncoming of any methods that dispensed with hand-colouring, and so hand-colouring lingered for a time.

But once the mechanically-produced picture in colours was firmly established the hand-coloured productions inevitably passed away.

The transition from hand-colouring to letterpress printing in full colours was one phase of the tendency of those changing times, when all hand-work was passing to the machine. It did not take very many years to pass from the printing press to the printing machine.

Out of this welter of uncertainty three methods of producing mechanically-coloured pictures emerged and became the dominant methods during the forty years of wood and stone. These were Baxter's process, the Wood-block process and Chromolithography.

Up to the time of the Great Exhibition of 1851 the hand-press alone was used. After then machinery played a daily increasing part in the production of all mechanically-produced pictures.

As early as 1845 the *Athenæum* described a recently invented machine for Lithography.

So as to be able to judge of the chances of rapid progress it is not without interest to consider the conditions of life in the early days of the nineteenth century in and near the period when Savage, Baxter, and Knight began their labours in London, just about a hundred years ago.

During the wars that ended on the field of Waterloo, the country's energies had been so concerned and for so long with its self-preservation that its advance had been arrested. The nation was exhausted. Then, as now, a great national upheaval had altered the habits of the people.

At that time neither the steam-boat nor railway, nor even the "bus" or "cab," had come into general use to abridge time and space and make additions to the span of human existence.

The energy required of man was largely physical, little relieved by time and labour-saving appliances. Locomotion and communication were slow and expensive.

There were no police to protect him and his property, nor organized drainage to preserve his health.

Learning was scanty and there were not many opportunities to acquire it, and none of it was compulsory.

There were but few art exhibitions for the masses. The windows of the printsellers' shops were wont to be the people's picture galleries.

Edifying spectacles they otherwise enjoyed were dog and cock fighting and public executions, of which there were many.

The presses and implements of a printer's trade were primitive.

The artificial light so essential for him in the dark and smoky towns was inadequate.

The gloom of the narrow streets was profound.

Taxes and imposts were on everything, on light and air, on knowledge—even on lithographic stones and foreign prints.

The *Sunday Times*, in October 1826, says:

> "The present state of things in this country may well alarm the strongest mind. The Revenue of the past year shows a decline of nearly £3,300,000, and the last quarter it has fallen little short of £1,000,000. Our trade has declined."

Notwithstanding the various changes made in the nineteenth century, thirty years passed from the time Bewick, in 1804, published his celebrated *Birds* to the time when Baxter illustrated *Mudie's Birds* in full colours, and forty years elapsed from the day the *Times* was printed by machinery to the period when the printed coloured picture became an established fact in journalism.

Picture Printing and Chromolithography are part of the general revival in this country in the nineteenth century which had its artistic apotheosis in the Great Exhibition of 1851. In a quarter of a century from then Baxter's process, block printing in colours, and lithography as a means of book illustration, had nearly passed away.

Should the rapidity of change in the colour printing arts in the twentieth century equal those in the nineteenth century, what will the coloured, mechanically-produced picture be like? Shall we have brought before us in the twinkling of an eye by some marvellous agency, a representation of nature in all her beautiful hues, or some elaborate Court function with its wealth of colour, in either

case ready to be affixed to some stamped mount or inserted in some delightful book. Or shall we return to the simpler, more artistic, if less expeditious, methods of the forty years of wood and stone?

Those interested, when their time comes to quit this sphere, may perhaps at the last feel an added pang that they can never know.

The foregoing, then, is the state of things out of which the arts of Picture Printing and Chromolithography arose. It forms a strange, eventful history.

Chapter Three

The Beginning of Picture Printing in England during the Nineteenth Century

The power of words can ne'er express
The debt we owe the printing press.

WM. SAVAGE was born in 1770, in Yorkshire. The first announcement of the intended publication of his book on decorative printing was in the August 1815 number of the *Gentleman's Magazine*. At the same time he expressed his intention—with the obvious view of increasing the value of the volume—of destroying the blocks of the engravings in it and of permitting any of the subscribers to see the total destruction of them so as to prevent the possibility of the book being republished. This led to an indignant correspondence in the magazine in question, one correspondent going so far as to say "it was disgraceful to see the ends of literature attained by such unworthy modes."

Endless difficulties seem to have presented themselves, and it was not until July, 1819, that the same magazine announced: "This ingenious and scientific writer, anxious to fulfil his engagements to his subscribers, has delivered to them the first part of his very acceptable *Hints on Decorative Printing*, and promises the conclusion in a few weeks."

It had not been intended that the book should be in two parts, but so long had elapsed and the subscribers were becoming so importunate that it was thought best to give them a portion to go on with.

Except for the lettering the title-page of this volume is a fac-simile of the title-page of Savage's book.

It created some considerable interest amongst the wood engravers of the time.

The production of fully-coloured pictures printed by the type-press in a book was something very novel to them.

It is little wonder that the names of many persons prominent amongst the printers and engravers of that day, and of others known for their association with the graphic arts, are to be found in the list of subscribers to the book.

Amongst them are the names of Thos. Bewick, Robt. Branston, Rudolph Ackermann, G. W. Bonner, Charlton Nesbit, John Thurston, and John Thompson. Savage was a man of reputation. Not only had he been, since 1799, head of the printing department of the Royal Institution, but for some years had had a printing business of his own.

In announcing the publication of the first part of the book the *Gentleman's Magazine* says: "It will be allowed, we doubt not, by practical men and also by artists, that he has imitated drawings so closely by the common process of letterpress printing as to make it difficult to determine in many instances whether the illustrations of his book are drawings or not."

The volume—which was not completed until 1822 or 1823—contains some chiaroscuros, and some prints in full colours without any hand-touching, one of which, "Mercy," is reproduced on Plate 5. They were mostly printed by Savage himself, who was a practical printer.

In the preface Savage says that during its progress, although he made great improvements in his own knowledge, he discovered that the utmost he knew was little to what he believed the art was capable of performing, and that for him new lights were continually arising.

He says too that what he had attempted "was difficult, and difficulties have attended every step in every possible way."

He also informs his readers that he found he was not able to attain the results he hoped unless he made a number of experiments, because he was wandering on a road so long disused that his path was scarcely discernible.

It is easy to form the opinion from his volume that he must have closely studied the history of his subject, that he had perused as many books as bore on the points at issue, and had inspected all the prints that were open to him.

Savage's complete silence on coloured impressions from metal is no doubt accounted for by the fact that he looked upon them as entirely distinct from prints obtained from wood by the type-press, in which alone he was interested, and, therefore, outside the purview of his subject.

Wonderful as he believed the type-press to be, he thought it was at that time comparatively untried, and might yet produce real works of art.

It will be noted, however, that, unlike Senefelder and Baxter, who both believed the ultimate results of their discoveries would be the reproduction of oil paintings, Savage recommended nothing more than the imitation of coloured drawings.

In the attempt to explain where Savage could have gained knowledge, it may be useful to quote a little more from his book. He says of *Moxon's Mechanic Exercises*, a book which appeared in 1683: "It was published upwards of 100 years ago, and it has served as the foundation for all the printers' grammars which have since been published, and which, in fact, are nearly copies of each other, without keeping pace with the improvements that have been made. I am sensible that there is a want of practical instruction, particularly in press work." And of Papillon's volume of 1766 he remarks:

"His book contains a great deal of curious and interesting matter, but his description of the method of printing in colours contains little or no information that can be serviceable at the present day."

From John Baptist Jackson's book called *An essay on the invention of Engraving and Printing in Chiaroscuro as practised by Albert Durer, Hugo da Carpi, etc., and the application of it to the making of paper hangings of taste, duration and elegance, illustrated with prints in proper colours*, published in 1754, he would get but little help.

Jackson says in it that he used oil as an ingredient for his inks, and that when he had proposed to print ten positive tints in place of the four used by Hugo da Carpi, all of which tints could be taken off by four impressions only, his proposition was treated as romantic and visionary; and also that when he suggested a method by which blocks of wood might be made to stand the strain of the pressure of the rolling-press, he received no greater encouragement.

Beyond the above J. B. Jackson is silent as to his methods. He does, however, put on record:

"An art recovered is little less than an art invented. The works of the former artists remain indeed; but the manner in which they were done is entirely lost: the inventing then the manner is really due to this latter undertaker, (this is a reference to himself) since no writings, or other remains, are to be found by which the method of former artists can be discover'd, or in what manner they executed their works; nor, in truth, has the Italian method since the beginning of the sixteenth century been attempted by any one except Mr. Jackson."

Jackson's historic knowledge is faulty. He overlooks the work of his immediate predecessors and contemporaries, such as Kirkall, and he fails to give to himself the credit of being the only one in England who had, up to then, produced from wood, prints in natural, or as he calls them, "proper colours." But there is much otherwise in what he says with which no doubt Savage and Baxter would heartily agree.

Savage in his book gives Jackson full credit for what he had accomplished, but he says "All the prints in colours by Jackson, that I have seen, show a failure; for the oil which he used in the ink has stained not only the paper on which the subject is printed, but also the adjoining leaves when it has been used in a book; and the specimens in existence remain to show that the use of oil in coloured printing inks not only changes the colours, but also, by its separating from the colouring matter and spreading, disfigures the paper."

Savage unlike Jackson endeavoured to discard oil as an ingredient, but found great difficulty in finding a substitute, but at length he did so, and then, in his opinion, his work at last became a success. His book goes into printing in colours fully and gives many suggestions as to types, materials and other matters.

The picture of "Mercy" in the book, engraved by G. W. Bonner, Savage reckoned to be the most complex subject that had ever emanated from the type-press. According to the late Mr. R. M. Burch, it necessitated no less than fifty-five printings. See Plate 5.

In 1832 Savage published a volume *On the Preparation of Printing Ink both Black and Coloured.*



MERCY

From an illustration in Savage's book, *Practical Hints on Decorative Printing*, which is therein described as the most complex subject that was ever produced at the type press.

Size of the picture in the book $8\frac{1}{4} \times 5\frac{3}{4}$]

[*See Pages 20 and 22*

The Beginning of Picture Printing

In this volume he says: "The process of making printing ink has never yet been treated of fully by any practical man, either printer or manufacturer, so that this work will come before the public as new as it is important."

The book contains the receipts for printing inks advocated by all previous authors, all of which, in the opinion of Savage, were failures, for he says:

"That they have failed admits of no question. A long experience in the art of printing in all its branches enables and obliges me to say that ink made from any one of these receipts could not be used in any printing office in the metropolis.

"All the directions which have been published had one origin, and they have been given, with some slight variations, uninterruptedly from the latter part of the seventeenth century."

He says nothing to show that he had in any way changed his opinion in the ten years since his previous book as to the use of oil as an ingredient in the inks.

On the contrary he says his receipt, as given in his previous book omitting oil: "Surpasses by far any that I have ever seen manufactured for sale."

The book caused a revolution in the ink departments. All the other receipts mentioned in the book contain oil as an ingredient. It must be remembered that the modern aniline colours were not then in existence. The inks were then from natural products.

Before considering the next picture printer a word or two may be usefully interposed concerning *Puckle's Club*. *Puckle's Club* made its first appearance in the year 1711, and in 1817 was reprinted with twenty-five uncoloured wood engravings by Branston, Branston junior, Nesbit and others after designs drawn by Thurston.

Those who would know more of *Puckle's Club* should consult the *Gentleman's Magazine* of 1817 or thereabouts. The engravings by themselves, under the title of *Illustrations to Puckle's Club, printed (for the proprietors) in colours, from the original blocks, and limited to* 100 "*impressions*," appeared in 1820.

This would be at the time that Savage was printing his book.

No name of the publisher, proprietor, or printer is given, but in the book it is stated: "The proprietor of the late edition of *Puckle's*

Club has been at much additional expense in order to present the principal embellishments, executed for that work, in their present form, which, being almost entirely novel in this country, he trusts they cannot fail to interest the lovers of the fine arts, the prosperity of which he is ardently desirous to promote."

The method of colouring used in this 1820 edition is that of the old chiaroscuros, and also that of the early lithographs; that is, a black and white wood-cut is printed either over or under a single tint with the high lights scraped out of the tint block. Copies of some of the illustrations as nearly like the originals as they can be reproduced will be found on Plate 6.

Different tints were used for the different subjects. The latter exhaust all the letters of the alphabet from A to Z except J and V, but with the addition of an extra print on the title-page of "The club in full assembly." This will also be found on Plate 6.

The exceptional nature of the illustrations, and their being limited to 100 impressions make the 1820 edition exceedingly rare and valuable, and it is difficult to come across it.

Now let us consider the next picture printer who followed Savage, i.e. Geo. Baxter, who, at long last, made the production of prints in full colours from the type-press a practical possibility.

Savage came to London in 1797, and produced his first and only specimens in 1819–22.

George Baxter came to London in 1827, and produced his first prints in colours in books from the type-press in 1834.

Savage was fifty years of age in 1822, Baxter was thirty years of age in 1834.

The particulars of the result of all Savage's experiments and investigations, and the receipts of all previous printers as to inks were conveniently contained in Savage's two books which anyone could read, which surely must have been an advantage. After the publication of Savage's book De la Rue made great researches, and thoroughly investigated the question of inks, and took out a patent in 1832 for colouring playing cards by oil ink.

There cannot be much doubt but that Baxter, though he had some advantages Savage had not, still, like Savage, had to make many experiments; but there may be considerable question whether he studied the history of the art to any extent.



ANTIQUARY



CRITIC



THE CLUB IN FULL ASSEMBLY



DETRACTOR



LAWYER

Illustrations to *Puckle's Club*, from designs by Thurston and wood engravings by Branston and others, being early attempt in England in the 19th century to print in partial colours on the lines of the old chiaroscuros.

ze of the above outside four pictures in the book $2\frac{1}{2} \times 1\frac{3}{4}$]
ze of the above middle picture in the book $3\frac{1}{2} \times 1\frac{1}{2}$]

[*See Pages* 23 *and* 24

The Beginning of Picture Printing

Within six months of Baxter's first coloured prints appearing in Mudie's books, we find him coming to a conclusion as to his inks the exact opposite of Savage.

Whether, during those six months, his inks contained any oil in their composition is a difficult matter for even an expert to decide.

After those six months on every occasion he tells the world that his are oil inks.

After the lapse of a year Baxter's method was even more diverse from that of Savage, for he then adopted his patent, the essence of which was a foundation metal plate, as opposed to the simple blocks of Savage and of his own previous method.

Directly he adopted an aquatint plate as a foundation, and put on his colours by blocks, his method became entirely different from that of Savage, and almost the same as the aquatinters who immediately preceded him, except that they superimposed their colours by hand and Baxter did so by blocks.

A foundation plate engraving in monochrome was the idea of Jas. Christopher Le Blon, and also of Kirkall, and indeed was not unknown before them.

Judging from (a) Baxter's specification for his patent, (b) The slight account of his art published with his print of the Opening of Parliament, and (c) His letter to the *Daily News* in 1856, they all seem to indicate that Baxter's historic knowledge of his art was very scanty; so small, indeed, that his share in the composition of the able "Preface" to the *Cabinet of Paintings*, dated November 1, 1836, signed "C," probably did not amount to very much more than to give the writer some facts of his experiences.

The knowledge exhibited in that preface at a time when so little was known of the subject is considerable.

Some of it may have been gleaned from Savage's books, but it remains, nevertheless, an independent and enlightening account of Picture Printing.

The description given of Savage in the preface of the *Cabinet of Paintings* is not such as to impress any reader with the fact that Baxter felt himself under any obligation to Savage for information imparted,—indeed, it seems very doubtful whether Baxter learnt anything from Savage.

The preface says of the latter:

"In his imitations of coloured drawings the artists employed by him have not succeeded so well as in simple chiaroscuro. Though it is impossible to speak of the imitative coloured drawings in Mr. Savage's work in terms of commendation, yet it would be unjust to withhold from him the credit of having been the first person since the time of Skippe who recalled the attention of the public to Chiaroscuro engraving; and the only one since the time of J. B. Jackson, who attempted to extend the boundaries of the art by employing it to produce copies of coloured drawings."

Then going on to speak of the pictures in the *Pictorial Album or Cabinet of Paintings* printed by Baxter, the preface, after referring to his indefatigable perseverance, goes on to repudiate for them the name of Chiaroscuro engraving, and expresses the opinion that the art by which they were done should with much greater propriety be called "Picture Printing"; for it was to the skilful use of the press in communicating the colour from the engraved block to the paper that the world was chiefly indebted for the admirable fac-simile paintings which adorned the *Pictorial Album*.

As some indication of contemporary opinion it may be mentioned that the *Athenæum* on October 22, 1836, said of the book: "Within the last day or two we have received from Messrs. Chapman & Hall three specimen plates of a forthcoming volume printed in oil colours with the intention of furnishing fac-similes of the original coloured drawings. Two of these are architectural after Prout and Holland. The richness of effect of the 'Interior of the Lady Chapel Warwick' by the latter is effectively and faithfully rendered; the third from Miss Corbaux's 'Carrier Pigeon' is hot, thin and tawdry."

Those who to-day realize the absence of any general knowledge of printing fully coloured pictures by the type-press ninety-one years ago will naturally say, How did Baxter do it! Did he have copies of the original pictures carefully prepared as did Knight as stated on page 33, and as did Leighton as mentioned on page 85, or what were his methods?

Thus began Picture Printing; what followed, and its course for the next forty years will be described hereafter.

Chapter Four

Baxter with his Apprentices in the Workshop

The workshop must be crowded
That the Palace may be bright :
If the ploughman did not plough,
Then the poet could not write.
Let every toil be valued,
That man performs for man ;
And have its share of honour,
As part of one great plan.
—CHILD'S COMPANION.

IT must be remembered that Baxter, by such scanty training as he received, was a wood engraver.

By the year 1833 he had secured for himself the reputation of being one of the foremost of the wood engravers of his time. As one of many tributes to his skill in this respect the *Athenæum* in this year remarked: "We feel bound to mention the little nautilus on the title page [his *Conchologist's Companion* was being reviewed] which strikes us as a very beautiful specimen of wood engraving."

Then in 1834 he had put forward his new method of Polychromatic printing from wood blocks, although Savage in his book had stated "many artists held that the process was not capable of giving even an imitation of a drawing, and treated engraving on wood in its most perfect state as a very inferior department of the art."

At his new premises at 3 Charterhouse Square, in the year 1835, he produced yet another new idea which he had discovered just before he left his previous workshop, that of "printing in oil colours."

But he has done even more than establish Polychromatic printing by the type-press in oil colours, for in the autumn of this year he is obtaining a patent for a combination process in full colours by the joint operation of block printing and a metal plate engraving.

In these efforts he was going far beyond anything ever suggested by Savage.

This young man, barely thirty-one years of age, is not only resourceful and hard-working, but he is enthusiastic and confident.

He has few friends in the metropolis to aid him.

It is unfortunate for him in one way that that great developer and helper of promising new methods, Rudolph Ackermann, should die the very year that Baxter made his first attempt in Chromatic art.

Baxter, however, has the temerity to tell the world in his specification for patent that he intends by his improvements to produce coloured impressions of a high degree of perfection far superior in appearance to those which are coloured by hand.

In the year 1837, the *Cabinet of Paintings* was published, a print from which is reproduced on Plate 8. The book was somewhat coldly received by the public, but there were those who saw in the beautifully coloured, wholly printed illustrations something which for striking merit and novelty had never been seen before in England.

These various recommendations, notorieties and activities brought Baxter into prominence, and in and about the year of the accession of Queen Victoria there were attracted to his workshop apprentices, amongst whom were some destined, as will be hereafter seen, to play prominent parts in the great growth of Picture Printing during the forty years of wood and stone.

Amongst the many was Harrison Weir, a lad from Baxter's own native town of Lewes.

Born in 1824, Weir was apprenticed in 1837, and he soon showed such aptitude that he was employed by Baxter in every branch of the workshop, his chief work being that of printing from the plates.

Weir was essentially of artistic temperament and this was altogether uncongenial to him, and if he stayed on, it was because his master would not release him, a grievance which he did not forget in 1849, when he joined the other apprentices in opposing Baxter's renewal of patent.

He later largely collaborated with his old fellow apprentice, George Cargill Leighton, who also left with a grievance.

Baxter with his Apprentices

Weir exhibited in the Royal Academy and other exhibitions, and was elected in 1849 a Member of the New Water-Colour Society.

As a book illustrator few have been more prolific than he or more popular.

It is regrettable that his old master never reproduced any of the work of this distinguished water-colour artist.

There was Alfred Crewe, who was apprenticed to Baxter on July 20, 1835, for seven years, and stayed with him rather longer.

He then went to Landells, where he met Birket Foster and Edmund Evans.

Whilst with Landells he engraved part of the panoramic view of London for the *Illustrated London News*. Later he found employment with Henry Vizetelly, of whom there is more to be said in Chapter Seven.

There was Alfred Reynolds, who was probably Baxter's first apprentice, and who, judging from the letter set out on page 536 of *George Baxter the Picture Printer*, had an inventive mind. He left about 1843, and joined Gregory & Collins, the firm eventually becoming Gregory, Collins & Reynolds, of which more in Chapter Eight.

Reynolds left for Minton's pottery works at Stoke-on-Trent in 1848, or early in 1849, where for that well-known firm he applied his knowledge of colour work with skill and success.

There was Thomas Dowlen and Thomas Thompson, of whom little is known, but they probably found their way to Kronheim, when Charles Gregory went there in or about 1849 to start the Baxter department.

The two most distinguished pupils were this Charles Gregory and George Cargill Leighton.

The former was apprenticed in April, 1836, for seven years. He stayed four months beyond that period and then left because —as he said in his evidence before the Privy Council—Baxter gave him such scanty wages.

In or about 1843 he joined Collins, who was also a pupil of Baxter, but of his apprenticeship little is known.

We find the firm of Gregory, Collins, & Reynolds at various times at 10 St. James Street, Clerkenwell, at 108 Hatton Garden, and, after Baxter had left there and gone to Northampton Square,

they occupied his old premises at 3 Charterhouse Square, calling themselves "Engravers on Wood and Printers in colours, gold and bronze"—They are further dealt with in Chapter Eight.

Gregory in his evidence before the Privy Council in June, 1849, deposed to the fact that he was then with Kronheim, earning two-and-a-half guineas a week. He must have left his own firm and gone to Kronheim early in that year.

He it was who in all probability suggested to his new master the acquisition of a licence to work Baxter's process.

It must also have been with Kronheim's consent that Gregory took a prominent part in the opposition to the renewal of the patent.

Gregory superintended the Baxter department at Kronheim's establishment from the beginning during many years.

Now a few words about George Cargill Leighton.

This versatile man was the son of Stephen Leighton by his wife Helen Blair. He was born in 1826.

In 1836 he was apprenticed to Baxter for seven years. This is an instance of the early age at which boys in those days of no compulsory education began life.

The first time his name appears in the London directory was in 1849, when he is found at 19 Lamb's Conduit Street, working as a wood engraver.

It is certain he was at that address before March 15, 1849, but probably not much before then.

About that time he approached Baxter with a view to being granted a licence to work his process, but the stipulations that were sought to be attached to any such permission were so stringent that no arrangement could be come to.

Leighton at that time had either just taken over the business of Gregory, Collins, & Reynolds, or was negotiating to do so.

He organized, amongst the former pupils of Baxter, an opposition to the renewal of his patent.

When the trial came on before the Privy Council the application for renewal was successful and Leighton was left to do the best he could.

How he combated the difficulty is described in Chapter Eight.

Chapter Five

Charles Knight as a Colour Printer

Oft expectation fails, and most oft there where most it promises.
"All's well that ends well"—SHAKESPEARE.

CHARLES KNIGHT in his own person carried through so many accomplishments that it is difficult to ascertain exactly how much is due to him in any particular capacity. Few could boast of such a variety of literary occupation. Of his attempts to revive wood engraving and book illustration mention was made in a previous chapter; it only remains now to describe his efforts as a colour printer.

Between those two pioneers, Knight and Baxter, there were several points of resemblance.

Both were the sons of provincial booksellers and printers, interested in a newspaper, *The Windsor and Eton Express* in one case, and the *Sussex Express* in the other.

Both came to London to seek their fortunes somewhere about the same time.

In 1829 they came into close touch, for in that year Knight published a journal called *The Menageries*, for which Baxter executed two wood-cuts, one of a striped hyena, the other of a chamois.

Both took out patents for printing in colours, Baxter in 1835, Knight in 1838, as is commonly stated, but Knight says it was in 1840.

Both were allied to the printing trade, for whilst Baxter married a daughter of Robert Harrild, of Harrild & Sons, printers' engineers, Knight's daughter married George Clowes, of Clowes & Sons, the printers. His grand-daughter Alice A. Clowes, in 1892, published a

short biography of her grandfather, but unfortunately nothing is said in it of Knight's colour printing.

Baxter was thirty-one when he secured his patent "for colouring impressions of steel and copper plate engravings and lithographic and zincographic printing."

Knight was forty-seven or forty-nine, as the case may be, when he was granted a patent "for improvements in the process and in the apparatus used in the production of coloured impressions on paper, vellum, parchment, and paste board by surface printing."

In the year 1838 Baxter deviated from book illustration by placing his prints on mounts, and from that time his book illustration, except for pocket books, got less and less.

It may be Knight thought he could make a greater success of book illustration in colours than Baxter had done.

As book illustrators in colours neither of them was an unqualified success. The way was certainly open to Knight to further advance the education of the people by coloured book illustration.

Fate however did not so ordain. The printer to make the most decided progress in that respect about that time was not Chas. Knight.

A difference in the two methods of Knight & Baxter seems to have been that whilst the latter coloured a steel plate engraving by means of blocks, the former apparently coloured a wood engraving most likely by means of metal.

His "improvement in the apparatus" is of interest. It is one of the earliest endeavours to obtain "multiple printing" in the sense of superimposing several colours at one operation. He sought to obviate the labour of a separate block for each colour such as Baxter used.

It consisted, as will be presently shown, of an ingenious device by which each colour to the extent of four at least was printed on the picture, each on the top of the preceding one whilst wet, in the course of a single passage through a hand press.

The sheet on which the picture was being printed remained in a kind of revolving press until all the four colours were applied. There were four faces to it, each carrying a colour block or plate which was applied in turn as the press revolved.

The colours were oil colours.

As they were blended on the paper more colours could be obtained than the original four by another operation of the press,

i.e. the yellow on red gave orange, the yellow and blue, green, and so forth. This idea, too, seems to have been different to that of Baxter, because, so far as known, he did not blend his colours on the paper. If he wanted a green or orange he would print a green or orange.

The earliest specimens of Knight's work in colours to be publicly shown are probably those contained in the book of John Jackson, published in 1839, and called *A treatise on Wood Engraving*, Samuel Bentley being the printer and Chas. Knight & Co., the publishers.

John Jackson, who was a pupil of Bewick, had been associated with Knight in many of the wood-cut illustrations in his earlier books, the forerunners of the *Illustrated London News* and *Punch* of a later date.

John Jackson's book remarks of Knight's process:

"Whether the invention will ever be adequate to the production of coloured copies of works of the highest art, it would be unsafe to predict in its present immature state; but for all those purposes to which, up to the present time, what is called hand-colouring was applied, its capabilities are certain."

The best coloured work by Knight is that contained in his unique book called *Old England: a Pictorial Museum of Regal, Ecclesiastical, Baronial, Municipal and Popular Antiquities*, of which Knight was the illustrator, editor and publisher, and Wm. Clowes & Co. the printers. The volume was stated in it to be intended to open to all ranks of the people at the cheapest rate a complete view of the antiquities named in the book's title. It came out in parts during the years 1844–5 and was finally bound into two large volumes, in each of which are twelve full-page coloured plates, and there are in all 2,500 uncoloured wood-cuts.

Of the "plates" which are called "illuminated engravings," it is stated they are printed by a process for which Mr. Knight had taken out a patent, and are copies of highly finished and elaborate drawings made expressly for the work, that they are as nearly fac-similes as it was possible to accomplish without that minute finishing of the artist which must always surpass any imitation of his labour by a mechanical process, but that what was then sold at 6d. is a copy so exact as scarcely to present a difference to an unpractised eye of an original, and that the process enabled thousands of copies to be multiplied without any deterioration.

Then after referring to the work of J. B. Jackson, it says that Mr. Savage in his ingenious book on *Decorative Printing* had exhibited some specimens of the same art, and that Mr. Baxter had also produced many examples of surface printing in colours very superior to any previous attempt. Then it points out Mr. Knight's patent had for its main object the diminution of labour, and the attainment of perfect precision in the combination of many coloured surfaces, by new mechanical contrivances. That in some of the most highly finished imitations of coloured drawings it might be necessary to combine from twelve to sixteen various colours, each produced by separate blocks, and the "mosaic work"—as it is termed—required to be fitted upon one sheet of paper with the most rigid accuracy. That in every process then hitherto attempted, that had been effected by shifting the sheet each time a new colour had to be impressed upon it. That it was evident constant accuracy was not to be obtained by such means for the variations of temperature alone to which the sheet of paper thus shifted was exposed was sufficient to derange the register.

Further, two colours could not be properly blended so as to produce a compound colour if any time elapsed between the impression of the colours, and lastly that the expense of labour in the repeated changes of the sheet from one press to another was very considerable; and that it was the object of Mr. Knight's patent to complete an impression without shifting the sheet of paper, and by the mechanical arrangement for effecting that, sixteen different impressions might be stamped consecutively upon the same sheet of white paper without once removing it from the bed in which it was originally fixed, and out of which it came a finished work.

Altogether it is a marvellous book. No wonder Douglas Jerrold, in taking leave of Knight on one occasion, said with fervour, "Good Knight."

The "illuminated engravings" rather give the impression of being printed in monochrome—sepia, say—with masses of bright colour added here and there. On Plate 7 is a representation of one of them, "The Coronation Chair," which it is stated in the book is "printed in oil colours from twelve separate plates so united in the printing as to produce a perfect outline and to give all the various tints of the original."



THE CORONATION CHAIR

From an illustration by Chas. Knight's process in *Old England*. He called them "illuminated engravings." He tried to avoid the labour attendant on Baxter's process of a separate printing for every colour.

Size of the picture in the book $9\frac{3}{4} \times 6\frac{3}{4}$]

[*See Pages* 33 *and* 34

Charles Knight as a Colour Printer

Knight's prints seem to embrace to some extent the ideas of all the then prevalent methods of mechanically-produced coloured pictures.

They bear some resemblance in their appearance to the hand-coloured lithographs of the time. In calling them "illuminated engravings" Knight probably had in view the then very popular "illuminated books" of the period, and in essence he intended them to be engravings from wood in oil colours as then being practised by Baxter.

The volumes were republished in 1860, by Messrs. Sangster & Co., and then the title page was to some extent changed. In this edition Messrs. Leighton Bros. printed the coloured parts. Their work differs in tone from that of Knight and is inferior to it. In some cases it seems as if new blocks were made for the later edition. Knight's process was employed for some other volumes, but it was never largely used.

Messrs. Clowes seem to have done all the actual printing.

Knight appealed to the masses, Baxter at that time was appealing more to the classes.

It is interesting to recall what is said in a little book called *The History of Printing*, which gives no date of publication but was some time in the fifties. It was published by the "Society for Promoting Christian Knowledge" and has a title page and frontispiece printed by Dickes.

Speaking of Baxter it says:

"This gentleman enjoyed a monopoly of colour printing for many years, the Government having renewed his patent. He published innumerable specimens, many of them of a superior kind; but unfortunately for the interests of art in this country his finest productions were inadequately encouraged by the public, who bought up his cheaper issues by thousands."

This patronage by the multitude was a thing which doubtless would please Knight.

Knight had no licencees, he printed no prints for use outside books, and no one else used his patent. In fact he abandoned his own offspring and no one could be found to nurture it. Knight's contribution to his age was more in the direction of cheapening and popularizing books than in colour printing.

His love for popular instruction was greater than his desire for the advancement of art, and his process being inadequate for the former he let it fall into disuse.

His method being a combination one he probably experienced with it the same difficulties as did Baxter for the purposes of book illustration. It was too slow, inconvenient, and expensive. Neither of his two important books *Pictorial Shakespeare* and *Pictorial History of England* was illustrated by it.

Whatever the cause, the expectation failed where most it promised.

Knight was the only rival Baxter had for years, and, as before shown, that rivalry was not very serious and apparently in no way impaired their mutual respect.

There is an account of Knight's colour process at work in the printing office of Clowes & Co., in an article called "The Printer's Devil," in the *Quarterly Review* for December, 1839, in case any reader desires to pursue the subject further.

Chapter Six Part One

The Mystery of Oil Colour Picture Printing

Attempt the end and never stand to doubt,
Nothing's so hard but search will find it out.
—HERRICK.

BAXTER'S "oil colour picture prints," beyond their artistic and novel merit, have a claim on our attention which must have had a meaning, which in these days is not easy to explain, but the attempt must be made because the proper appreciation of the work of the "oil colour" printers at that time and for many years after is involved in the question.

What did Baxter mean by the term "oil colour picture printing?"

Did he mean to convey that, contrary to the teaching of Savage for inks without oil, his own inks were with oil, or did he mean that water colours and hand colouring, which had played so prominent a part during the previous part of the century, were very remote from his method, which was "printing in oil colour," or did he mean that his oil colour printing was a ready and appropriate way of imitating oil paintings?

In 1819–1822, when Savage wrote, coloured prints were mostly imitations of coloured drawings produced by metal and partly tinted by hand. In advising that they should be wholly printed by wood from the type-press it was quite fitting Savage should recommend this being done by ink without oil. Also if Baxter intended to imitate oil paintings it was natural he should use ink with oil.

If it had been the common practice with printers in and for some time prior to the year 1835 to use "oil inks," it seems

incredible that Baxter would so largely emphasize his use of them. If, on the other hand, it had not been the practice to use them, it is difficult to imagine Savage being quite so emphatic against the use of oil as an ingredient.

The first manufactory for printing inks in England was in the year 1735, when William Blackwell, of King Street, Clerkenwell, opened a manufactory for them. Whether, and if so, what coloured inks he sold is doubtful.

Prior to that every printer made his own, and for some time afterwards most of them did so.

To-day every printer buys his inks ready made, and probably all of them have oil in their composition.

In 1832 the question was being considered, because in that year De la Rue obtained a patent for printing playing-cards in "oil colours." Similarly, in 1839, Thomas Shotter Boys made a great point of using oil inks in connection with his chromolithographs, and Knight, as already shown, went out of his way to say his illustrations were "printed in oil colours."

As time went on printing in oil colours became a great feature of English Picture Printing, even until the Eighties.

So numerous did the followers of this method become that the Post Office London Directory, in and after 1856, made a separate heading in their list of trades for "oil colour printers."

It has always been a difficult subject, this question of inks. The juries of the Great Exhibition of 1851 in their report in 1852 did not hesitate to declare Savage's deductions to be incorrect, that the ink of the earliest printed works of the fifteenth century, in their opinion, presented every desirable quality and that it was especially due to Mr. De la Rue that real improvement had been made; yet they refrained from passing any opinion upon those specimens sent in to the Exhibition on the ground that time was the only test, and time might set aside their judgment if they passed one.

To the modern colour printer unacquainted with the history of his art it seems inexplicable. He cannot imagine an ink without oil in its composition.

The point of Baxter's meaning cannot be solved, either by his letterings or his specification, except that he says: "My invention

consists in colouring impressions of steel and copper plate engravings, and lithographic and zincographic printing by means of block printing in place of colouring such impressions by hand as heretofore practised, and which is an expensive process."

He says nothing whatever of his inks.

At first when he put forth his oil process he used the words "Printed in oil colours," and then a little later he calls it "Baxter's oil colour printing," and by his letter in the *Daily News*, in 1856, he claims to be the sole inventor of the art of "Picture Printing in oil colours."

It is likely that oil colour printing was, at a quite early date, associated with the reproduction of oil paintings.

In support of this may be recalled the "Preface" to Gandee's *Artist*, published in 1835, which says, of the print after Gainsborough in the book: "It is a successful specimen of a new art which will no doubt before long be brought to such a degree of perfection as to produce fac-similes of the finest oil paintings." This anticipates the description given in the *Cabinet of Paintings* which is "Fac-simile paintings." The lettering to the print says it is "Printed in oil colours."

The print in the book was not by Baxter's patent process, but by the surface printing method he used before the patent. This indicates that he used "oil colours" before the patent.

It will be noted also that nothing is said in the Preface of either book about fac-similes of water-colour drawings.

Before dealing with the question of oil in printing inks let us go for a little into the use of colours in the past.

Both the Chinese and Japanese in the East and the Europeans in the West began with colours without oil.

The printers of the Maintz Bible and other volumes of the same character when they printed the initial letters in colours in the fifteenth century were trying to do by the press what the manuscript illuminators had done by hand in the past, and so it is possible they used the same kind of ink, i.e. colour without oil, as an ingredient. On the other hand they may not have done so.

Professor Laurie has informed us that "An examination of the information to be obtained from old manuscripts describing painting methods from the twelfth century up to the time of Vasari (who died in 1568) is in favour of the view not only that oil was used as

a medium throughout this period—at any rate in the North—but that there is nothing to indicate any special mystery in the nature of the 'medium' itself."

"The oils used were linseed and walnut, and later on poppy, and the methods of preparation and purification do not differ widely from those used to-day."

The old painters in tempera apparently used egg or size, and then varnished the whole.

To a considerable extent the printing in chiaroscuro, which came into vogue abroad in the sixteenth century, and which was the next step towards Colour Printing, was a method of copying the sketches made by the great masters of painting of those days as studies for their works, but little is known about their inks.

There was no printing in chiaroscuro in England until Edward Kirkall, in the early eighteenth century, but some of his work differed from most of the foreign chiaroscuros, inasmuch as he combined a metal plate with his wood blocks. This plate might involve the necessity of a different species of ink both by him and by Baxter in later times.

Jas. Christopher Le Blon and Ploos van Amstel, who flourished as plate engravers about the same time as Kirkall lived, used ink with oil.

That John Baptist Jackson in 1754 did so there is no doubt. Rowley in 1772 obtained a patent "for colouring playing cards with copper plates and colours mixed with linseed oil instead of water."

Nicholson in his *Dictionary of Chemistry*, published in 1795, a date when printing from plates was flourishing, but printing from wood had almost or quite ceased, says: "The general composition of printers' ink is well known, but the particulars of the process by which ink of the best quality is made are kept secret by the few manufacturers of this article.

"It is probable that the demand is not sufficient to afford inducements for men of research to make many experiments on this subject, and it is not unlikely that much may dpend on minute circumstances in the management.

"The ink used by copper plate printers differs in the oil, which is not so much boiled as to acquire the adhesive quality. This would render it less disposed to enter the cavities of the engraving and more difficult either to be spread or wiped off.



VERONA

Printed in oil colours by G. Baxter (Patentee) from a Painting by S. Prout.

An imitation by George Baxter in oil inks of a water colour drawing. Taken from the *Cabinet of Paintings*. The tinted back ground was therein communicated from a separate copper plate.

Size of the picture in the book $5\frac{1}{4} \times 4$] [*See pages* 41, 125 *and* 151

Mystery of Oil Colour Picture Printing

"We have no good explanation of what happens with regard to the chemical effect of boiling and burning upon the oil for printers' use."

Savage in his book *On the Preparation of Printing Ink*, in 1832, sums up all the writers of the past and their views, and says Moxon, in 1683, who wrote the first work in England on the subject, detailed the manner of preparing printing ink after the Dutch manner, "yet it would be deemed worthless at the present day."

Of all the others he says none of them are original, for that they all copied Moxon. Nevertheless, every known receipt he mentions did have oil as an ingredient. Some others that have never been made public may not have contained any oil.

But the fact remains that so far as printing inks are concerned Savage was apparently the first known printer to advocate the use of ink that did not contain oil.

Nothing whatever is said of inks in the Preface to the *Cabinet of Paintings* except to say of the print of "Verona" after Prout, and therefore presumably copied from a water-colour drawing, that it was an instance of the practicability of Picture Printing for copying all kinds of paintings, and in that one Baxter had produced so perfect a fac-simile that it was questionable if even the painter himself could with his pencils (pencils meaning brushes) produce a more exact copy. A reproduction of "Verona" will be found on Plate 8.

Presumably it is a matter of taste and convenience whether a printer, like a painter, shall use oil or water colours. That good pictures can be printed with inks without oil in their composition the illustrations in Savage's book afford convincing evidence. To-day possibly no printing inks could be purchased without oil.

In 1827, when Baxter came to London, the Lotteries which had given an incentive to surface printing were about to be abolished. The state of things he found was that practically all the colour work in pictorial printing was done wholly or partially by hand with water colours.

Except by himself there was not for some time after 1834 any block printing in colours being practised pictorially.

As might be expected in the circumstances there was at the time Savage published his book in 1822 hardly any coloured

printing ink to be purchased that was not inferior in colour and of a weak consistence. The conditions were hardly any better when Baxter started printing in colours.

Savage also found there were no precedents of any value to guide him, and that all advancements must be made by experiment.

At that time such printers as needed coloured inks made their own, and reserved the secret to themselves.

The result of Savage's own experiments was "Don't use oil as an ingredient." The inks with which the whole of his 1819–1822 volume is printed, both black and coloured, are devoid of oil.

Probably what Baxter meant was "The colouring of prints is to-day done by hand by water colours, my process is to print (not hand colour) and to do it with oil inks."

Possibly he meant that emphasis should be laid as much, if not more, on the word "printing" as on the word "oil."

The idea was then new, and evidently took with the public, and so he lost no opportunity of informing them that his was an oil print process and that he had a patent for picture printing in oil colours, although he never had any such thing and never could have.

As time advanced "oil colour picture printing"—especially as fac-similes of water colour drawings came into vogue, and as Baxter granted licences—gained a wider meaning, and many people came to think that an oil colour process was one for imitating oil paintings only. His licencees would naturally, and did largely, spread this idea of "oil colour printing."

Baxter, in his specification, nevertheless distinctly states that his invention was one for producing ornamental prints resembling a highly coloured painting, *whether in oil or water colours*.

Two other matters may be mentioned and those are "wall papers" and "polygraphic pictures."

As to the former, wallpaper possibly existed in England as far back as the sixteenth century, but the history of it is uncertain. In its early days it was very likely produced either by hand colouring or by stencils.

Wallpaper in colours does not seem to have come into vogue in this country until the end of the seventeenth century or beginning of the eighteenth century, when, by degrees, it ousted its rivals in black and white.



THE LION

From an illustration in *An Essay on the Invention of Engraving and Printing, etc.*, by John Baptist Jackson, in 1754, which book contains the first prints in natural and proper colours from wood and the type-press in England.

Size of the picture in the book $9\frac{1}{2} \times 6\frac{1}{2}$]

[*See page* 43.

Mystery of Oil Colour Picture Printing

In the first part of the eighteenth century, possibly owing to the advent of chiaroscuro here, the chief point of interest lies in the progress of producing wallpaper from wood blocks.

John Baptist Jackson, the first known Englishman to print from wood blocks in fuller colours, did so, not so much to show how prints could be so produced in books as to advance the wallpaper business at Battersea which he owned as the title of his book shows. It is called *An essay on the Invention of engraving and printing in chiaro oscuro, as practised by Albert Durer, Hugo da Carpi, etc., and the application of it to the making of paper-hangings of taste, duration, and elegance, illustrated with prints in proper colours.* One of them is reproduced on Plate 9.

The book, like that of Savage, contains prints in chiaroscuro and prints in "proper colours." Writing in the third person Jackson says:

"Not content with having brought his works in chiaro oscuro to such perfection, he attempted to print landscapes in all their original colours; not only to give to the world all the out-line light and shad , which is to be found in the paintings of the best masters, but in a great degree their very manner and taste of colouring."

"With this intent he published six landscapes, which are his first attempt in this nature, in imitation of painting in aquarillo, or water colours."

Of the four coloured prints in the book he says: "Being done in oil, the colours will never fly off; no water or damp can have the least effect upon it, the whole body of the paper being impregnated with the oil which is used in the fixing the colours."

"By this means the same beauty continues as long as the paper can hold together: whereas in that done with water colours, in the common way, six months makes a very visible alteration."

His expression "in that done with water colours in the common way" refers to the common way then used for wall papers which were done with water-colours, hence the expression "paper stainers."

The water-colours were mixed with a stiffening matter making a kind of distemper which had a tendency to fly off.

From the above it is clear that Jackson copied not only "paintings of the best masters" but also "painting in aquarillo," and did both by means of oil inks that would not fly off.

As to "Polygraphics," Francis Eginton was a young man from Birmingham, who was employed by Matthew Boulton in the celebrated Soho works.

Boulton, about 1764, was able to bring together there a number of able artists and others from whom Eginton derived much incentive to labour in several branches of decorative art.

Eginton and Boulton then went into a sort of partnership in the production of "Polygraphic Pictures," as they came to be called.

It is said the original hint came to Boulton from a process of aquatint by Le Prince as modified by Robert Laurie.

The prints were not cheap, the price varied from 30*s.* to £21.

A society was formed for the sale of them.

Exactly how they were produced is not known.

Whether the colours were super-imposed by blocks or by plates, or some other method, cannot be stated.

The Society was wound up in 1794, and the stock sold.

The late Mr. R. M. Burch seemed to think that some of the existing anonymous copies of old masters may be "Polygraphics," but this is doubtful.

The following is an extract from *The Diary, or Woodfalls Register*, for February 15, 1791:

Polygraphic Pictures.

"The novelty of the *Polygraphic invention* renders it necessary to inform those still unacquainted therewith that it is a new art for taking pictures from originals in Oil Colours, by a chemical and mechanical process, by which ingenious means the correctness of the drawing, and the spirit and effect of the best masters, either old or modern, are so closely imitated as to render these pictures scarcely distinguishable from the originals themselves. A view of the last exhibition at the Polygraphic rooms in London, where several capital pictures by Claude de Lorraine, Teniers, Vernet, and many others, were hung up with the Polygraphic pictures taken from them, convinced the numerous inspectors of the truth of this assertion.

"And the Society, who have engaged to promote and diffuse the advantages arising from this valuable discovery, assure the public that, under its present state of improvement, these productions are equal in durability to the paintings of the first masters in oil colours.

Mystery of Oil Colour Picture Printing

"The numerous orders the Society have been honoured with, from people of the first rank and taste, evince how well they are calculated to decorate apartments with elegance, though at a very moderate expense; since the price of these pictures, considering their size, does not exceed that of first rate prints, with their frames and glasses included. The purchasers of these pictures have frequently had the satisfaction of seeing them, when hung up in their apartments, taken for capital originals of great price.

"From the aforesaid considerations, they cannot fail proving very profitable adventures to merchants and captains of ships and traders in general to many parts of Europe and America, as well as the East and West Indies, and likewise to dealers in pictures in every part of this Kingdom.

"A pamphlet on the Polygraphic Art is sold at the above places, price 6*d*.

"Though the Exhibition in London is closed for the season, specimens are to be viewed, gratis, at the rooms opposite Beaufort Buildings, in the Strand."

The only Polygraphic pictures known in England to-day are several in the science department at South Kensington. They appear to be faded and it is very difficult to deduce much from them.

Chapter Six Part Two

Fac-similes of Water-Colour Drawings

The entire vitality of art depends upon its having for object either to state a true thing or adorn a serviceable one.—RUSKIN.

AQUATINT was introduced into England at a time when water-colour drawing was either in Indian ink, sepia, or some neutral tint.

In the days of Paul Sandby who established it here, it was mainly used for the purpose of reproducing drawings in those colours. It was well adapted for the purpose.

The term aquatint probably implies either colouring by water inks by which is meant colours mixed without oil but with some adhesive material in them, or imitating a water-colour drawing. As water-colour drawing advanced to more brilliant colours, so aquatint might have proceeded to the same end, but it did so rather ineffectively in this country.

During the first thirty or more years of the nineteenth century the illustrations in many fine books and otherwise were produced in aquatint wholly or partly hand-coloured.

Some two or three colours would be aquatinted, the rest would be put on by hand-colouring, that is to say, by water-colours.

The same idea prevailed later in lithography. It is not quite clear whether or not such aquatint colours as were printed had or had not oil in their composition.

Many early intaglio printers used gum as the medium to give body.

To use oil for the avowed purpose of imitating a water-colour drawing would not highly commend itself as the most appropriate

method of exemplifying the beauties of the drawing, and there would be the added difficulty and expense of putting the hand-coloured part over the printed oil.

Some of the aquatints of that time are so highly finished in water-colours as to be to all intents and purposes complete water-colour drawings, and as many of them are by men of great repute as water-colour artists, such as David Cox, Samuel Prout and others, they are, to-day, of very considerable value. Very few of them are complete, fully-printed aquatints in colours.

When coloured by hand by skilful men they could often be made to appear as original drawings.

There was a great development of water-colour drawing at the early part of the nineteenth century.

It was largely applied for landscape, to which it was thought to be eminently suitable, and of which art there were many distinguished exponents.

As well as aquatint, lithography also relied on water-colour artists.

The old water-colour society was formed in 1804.

There arose differences amongst its members, who consisted of both oil colour painters and water-colour artists, which became so acute that, although it did not pay its way, rather than permit any mixed exhibitions, it was allowed to break up in 1812 and another society was then formed.

Just about the time that Savage was producing his book advocating the copying of coloured drawings by wood blocks another crisis arose in the water-colour societies.

Thus it comes about that there are to-day, as is well known, two societies, one being The Royal Society of Painters in Water-Colours and the other the Royal Institute of Painters in Water-Colours.

Their differences no doubt have long since been healed, but a hundred years ago there was a good deal of feeling which it would not be surprising to know had its repercussion amongst the producers of prints in colours, who also may have had their views about oil and water-colour.

Savage in his book refers solely to productions from wood in colours, and he says: "Upon the whole, the art of printing has been contracted to the mere process of producing books, and

impressions from engravings on wood: and the imitation of drawings has been disused.

"From an examination of what had been done I had long felt that the powers of it might be extended considerably; and that the old practice of printing in chiaro oscuro might be restored, and the imitation of coloured drawings be attempted with success, so as to give fac similes of the productions of different Masters, at a small expense, to serve as studies, or for the decoration of rooms, where, if framed and glazed, the eye should not be able to distinguish them from drawings.

"With these feelings the present work was projected, so far as relates to printing in colours.

"It is more than probable that printing, by means of the type-press, will not be stationary; nor is it likely again to retrograde . . . and will, through the aid of ingenuity in design and colouring, be enabled to decorate its own productions with an elegance and splendour well suited to that art which bestows so many blessings upon mankind."

Savage's teaching was the reproduction by the type-press of the water-colour drawings then popular and rising in favour by means of wood and ink without oil as an ingredient. No one for many years, as has been before stated, followed his advice.

Baxter in 1834 copied indiscriminately the oil painting or the water-colour drawing.

By his letterings he made no distinction. He called them both paintings.

His rise sounded the knell for the passing of hand-coloured aqua-tint. Then arose the oil ink, the wood block, and the type-press. Fac-similes of water-colour drawings were also to appear.

The official catalogue of the Great Exhibition of 1851 in the Reports of the Juries says:

"Savage's recipes for making coloured inks are incorrect, and although merit is due to him for again calling the attention of printers to the subject, it is perhaps owing to the imperfection of his inks as he describes them that that beautiful branch of printing remained so long neglected after his book was published." But they also say:

"The art of printing in colours has been brought to such perfection by the employment of several successive plates for the



WINTER—SNOW SCENE



SUMMER—SHEEP WASHING

From imitations in the *Country Year Book*, 1846, of water colour drawings by Birket Foster. Printed in colours by Vizetelly Bros. They are the first prints since Savage to be declared imitations of water colour drawings.

Size of the pictures in the book 5 × 3½]

[*See pages* 49 *and* 64

same impression as in many cases to produce an effect quite equal to that of a painting."

This statement by the Juries is just thirty years after Savage's enunciation of his ideas.

Baxter so emphatically and so often repeated that he had a patent for oil colour printing that very few, if any, except his licencees, ventured to try it before the patent expired.

Probably no one took the trouble to look at Baxter's specification, and ascertain exactly what his patent was. When he applied for a second patent in 1857 he described himself as a "Printer in oil colours."

Even his pupils Gregory, Collins, and Reynolds did not venture to say more than that they "printed in colours," so also said Vizetelly Brothers.

Leighton Brothers, when they printed their first coloured picture in the *Art Journal* for 1851, said the same thing, notwithstanding that George Cargill Leighton, in his notice of opposition to the renewal of Baxter's patent described himself as a "wood engraver and printer in oil colours."

If Baxter's prints were the first in the nineteenth century to be mechanically produced copies in full colours of oil paintings, the first avowed imitations of water-colour drawings from wood appear to be those, in 1846-7, by Vizetelly Brothers in the series of books by Thomas Miller, illustrated by Birket Foster, and called *The Country Year Book*, mentioned in the next chapter. Two illustrations from these are reproduced on Plate 10.

Vizetelly at that time was engaged in printing books with coloured illustrations for Murray, the publisher, such as *Ancient Spanish Ballads* and *The Book of Common Prayer*.

The coloured work in these volumes was not pictorial, and was as to part of the excellent coloured decoration done with wood, and as to other part by the chromolithography of Owen Jones.

It is quite consistent with the versatility of Vizetelly that he was at the same time illustrating for Chapman & Hall a totally different class of book, to wit the above *Year Book*, Mrs. Sinnett's *Story about a Christmas in the Seventeenth Century* and *Wonderful Stories for Children*, by Hans Andersen, which all contained coloured pictures.

Vizetelly would be astute enough to see that in Birket Foster he had a charming water-colour artist whose landscape illustrations, if adequately produced in colours, could not fail to become popular, and were admirably suited for book illustration. But how was it to be done?

Chapman & Hall, who would remember Baxter's illustrations in colours for them in Gandee's *Artist*, *The Cabinet of Paintings* and other books of ten years previous, would expect something as good as these, or failing that, something which would be novel. Novelty would be obtained by printing in colours fac-similes of the popular and essentially English art of water-colours.

Baxter's process was patented, and could not be used by Vizetelly Brothers, as he was then granting no licences, but even were it otherwise, they might have doubted whether printing Foster's drawings in oil colours would be the best method of reproducing such charming little water-colour landscapes.

The coloured decorative parts of Murray's books—and indeed of other volumes at that time—except that done by Owen Jones in lithography—were generally from wood, and might, and probably did, give to Vizetelly Brothers the incentive to extend that process to pictures.

Aquatint in colours, unless hand-colouring were resorted to, could hardly be used without infringing Baxter's patent and was too dear.

Gregory, Collins and Reynolds, his old pupils, were using wood for pictures. Vizetelly was dexterous and had Crewe, whom we mention in the next chapter, by his side, and wood was the method decided upon.

The question of the inks so as to obtain the best representation of a water-colour drawing was a matter for serious consideration to artist and printer alike.

Water-colour drawing is a developed form of tempera. The pigments could in that art be mixed with gum or other material to make them adhere, and with glycerine or other substances to prevent them drying too quickly.

There is no historic connection between the illuminators of past ages, whose works were at that time so popular, and the fac-simile

water-colour drawings of the nineteenth century. In the old illuminated manuscripts the colours used as a rule were mixed with white to give them body, and they thus became opaque.

In water-colour drawings the colours used were mostly transparent.

In the nineteenth century, however, at times under the great Turner, and later of James Duffield Harding, a practice grew up of mixing white with the colours, and thus giving body to them.

It would almost seem a fundamental principle, though to-day it might be deemed incorrect, that just as a person, who sets out to imitate an oil painting, would presumably use colours of the same kind, so, in the same way, if a fac-simile of a water-colour drawing were desired it would hardly be expected it would be attempted with oil colours, but rather with the same kind as the artist used whether they were transparent or had body colour.

In water-colour drawing light had to be obtained in some way; this could be secured either by the whiteness of the paper on which the colours were imposed or by adding white to the colours themselves.

The same principles would prevail in printing in colours.

The opaque colours offered more difficulties than the transparent.

So began what came to be quite a separate school of colour-printers, with almost the same division as amongst the painters.

The pictures in the before-mentioned books for Chapman & Hall are, in the first edition except as mentioned presently, apparently all hand-coloured. They are not described as being printed in colours. The last three in the *Year Book* called *Summer*, *Autumn* and *Winter* are different, for we are told on the pictures themselves that they are "Printed in colours."

A book worthy of notice in 1850 is *A Guide to Water-colour Painting*, by R. J. Noble, published by Rowney & Co. The preface says of the one admirable illustration in colours in the book, which is by "Leighton & Taylor," of 19 Lamb's Conduit Street (probably some connection of Geo. Cargill Leighton): "It is printed in colours, and is as nearly as practicable a facsimile of a water-colour drawing . . . and so close an imitation that nine out of ten pronounce it at once a drawing."

The Story of Picture Printing

Rowney & Co., in 1851, commenced the publication of a series of what they called "water-colour engravings or facsimile water-colour drawings."

In their advertisement of them they claimed the method of their production to be a process of engraving and printing peculiar to themselves, and they said "these prints have the most perfect resemblance to water-colour drawings in touch, colour and effect."

The *Art Journal* of July, 1850, also says of them: "They much resemble coloured drawings, and are, we believe, executed entirely on a number of wood blocks similar to works in Chromolithography. But they have a decided advantage over the latter in the varieties of tints, and in the clearness and decision of the touches, and in the transparency of the shadows; in fact, they approach so nearly to original drawings that they may very easily be mistaken for them." A reproduction of one of them will be found on Plate 11.

Of the exhibits of Thomas Underwood, from Birmingham, at the Great Exhibition, the report of the Juries says:

"In the novel attempt to represent water-colour drawings by printing in colours this artist has been most fortunate; the specimens exhibited by him are well worthy of hon. mention."

At long last, after nearly thirty years, Savage's idea seems now to have been fulfilled: that the imitation of coloured drawings might be attempted with success, so as to give fac-similes of the productions of different masters, at a small expense, to serve as studies and for the decoration of rooms where, if framed and glazed, the eye should not be able to distinguish them from drawings.

They were done by the type-press from wood, as Savage advised. Whether any oil was used in the inks the experts must decide.

Leighton Brothers, at the Great Exhibition, exhibited on Cundall's stall certain coloured prints they had produced, and these, in 1852, were published in book form and called the *Village Queen*, with appropriate letterpress by Thomas Miller.

The five drawings included in the book were by Harrison Weir, John Absolon (two), Edward H. Wehnert and William Lee, all water-colour artists and members of the new society of painters in water-colours.

These coloured reproductions, one of which, by Harrison Weir, is reproduced on Plate 14, are called "Chromatic fac-similes of the original water-colour drawings."



A River Sketch

From a water colour drawing by R. P. Noble. Copied from one of a series of "Water colour engravings or fac-simile water colour drawings," published by Rowney & Co., in 1850.

Size of original picture $6\frac{3}{4} \times 4\frac{1}{4}$]

[*See page* 52

Fac-similes of Water-Colour Drawings

Many other books were published at this time and later, containing other fac-similes by wood from the type-press of water-colour drawings.

Two notable volumes of the same kind are *Treasures of Art and Beauties of Song* (containing eight plates), published by Ward, Lock & Co., in 1861, and *The Art Album* (containing sixteen plates), published by Kent & Co., in the same year.

Both are illustrated by Edmund Evans, and in both cases the plates are called "fac-similes of water-colour drawings," but neither contains any of Birket Foster's work.

Both these descriptions "Printed in oil colours" and "Fac-similes of water-colour drawings," or other analogous words ran side by side during a good portion of the forty years of wood and stone.

In no single instance does Baxter draw attention to the fact by his lettering that he is copying a water-colour drawing.

Nor did he ever produce any print he called a "Fac-simile of a water-colour drawing."

He never copied any of the works of Birket Foster or of his old pupil Harrison Weir, both water-colour artists.

On the other hand it is doubtful if there is any print, purporting to be a "fac-simile of a water-colour drawing," which bears any statement on its lettering that it is printed in oil colours.

All fac-similes of water-colour drawings in all probability will be found limited to the block, and not to Baxter's process.

The reports of the Juries of the Great Exhibition say: "Those [prints] produced by wood blocks gave the closest imitation to water-colour drawings."

Vizetelly, Edmund Evans and Benjamin Fawcett almost entirely devoted their picture printing to the imitation of water-colour drawings, as will be seen when these printers are dealt with. They all did so by the type-press and wood.

The inks of Vizetelly for the purpose were always very transparent, so are those of Edmund Evans until he came to his children's books, when his colours are different.

Fawcett seems to have frequently used body colour.

There is nothing to indicate that Birket Foster was very enthusiastic about these fac-similes from his drawings, but it is on record in Mr. Martin Hardie's *English Coloured Books* that Foster

never liked the copies of his drawings in Willmott's edition of Goldsmith's poems in 1858, which was one of the best books printed in colours by Evans, and far superior to the illustrations in the *Year Book*.

One of the reasons for "fac-similes" being produced was that it was recognized that in lithography the artist himself drew on the stone, and his work was thus exactly reproduced.

To counteract this some plan was sought to be devised whereby the artist was less at the mercy of the engraver, so the artist then drew upon the wood itself and the blocks were cut from his drawing.

If Baxter produced "fac-similes" of paintings it was very natural that the water-colour reproductions should also be so described.

Chapter Six Part Three

Hand-Colouring and Hand-Touching

In art it is not the wisdom or the barbarism that you have to estimate, not the skill or the rudeness but the tendency.—RUSKIN.

THERE are many who are apt to denounce an old coloured print because it is hand-coloured or hand-touched.

Do these good folk realize the great, almost the predominant part, the hand-colouring or hand-touching of prints has played in our history? Are they aware that until about the advent of Picture Printing in the Victorian era there were very few prints indeed in colours in England that could be relied upon as being entirely free from any hand-colouring or hand-touching.

The earliest printed book illustrations in England of any sort were uncoloured wood-cuts in volumes, *Parvus et Magnus Cato* and *Mirrour of the World*, printed by Caxton in 1481.

It is one of the strange events of history that within five years of the appearance of those uncoloured wood-cuts there arose in the *Book of St. Albans*, printed in 1486 at that ancient city by an unknown printer-schoolmaster, an example of printed coloured illustration which stood as the only instance of its kind in this country until the eighteenth century.

Like the Maintz Bible in 1457 its colour work is from wood blocks.

It is, however, not pictorial. The coloured parts are coats of arms and initial letters.

All of these are in three or four tints, but some parts of the colour appear to have been put on by hand.

The Story of Picture Printing

The *Book of St. Albans* was reprinted by Wynkyn de Worde in 1496, and then there is still more hand-touching.

Thus we see hand-colouring and colour-printing are contemporary.

For about a century after Caxton the uncoloured wood-cut prevailed as the accepted method of illustration.

Then it declined, and for about 150 years the line-engraving took its place.

During these periods such coloured illustrations as there were were hand-coloured.

The hand-colouring of a line-engraving generally resulted in a somewhat barbarous picture.

Line-engraving does not lend itself to colour.

In the eighteenth century Jas. Christopher Le Blon introduced his well-known process with a series of mezzotint plates which inserted the colours on to an impression from a key-plate.

But he was not entirely free from hand-touching.

Following Le Blon came the coloured mezzotint and stipple period.

Unlike the methods used in France, where they obtained their coloured results from a series of plates, the English used one plate only, and covered it all over with the necessary colours.

This method was such that it was difficult to secure satisfactory results, and it is very rare indeed to find any of these prints that have not been finished off in great or less degree by hand-touching.

In the early part of the nineteenth century, as previously pointed out, the prevalent method of colour illustration was aquatint, and in a less degree mezzotint, both being almost invariably hand-coloured.

Then came hand-coloured lithography and etching.

Whilst these last-named hand-coloured methods were in vogue, complete Picture Printing began.

From then all the processes which involved hand-colouring were by degrees pushed out, and by the time of the Great Exhibition of 1851 it may be said to have been almost entirely superseded and Picture Printing and Chromolithography took their place.

From that date very little hand-colouring or hand-touching is found.

Hand-Colouring and Hand-Touching

It is a tribute to the Picture Printers and Chromolithographers of the nineteenth century that they were able to effect these results.

There is, and always must be, a great difference between the hand-colouring or hand-touching of a print by the original producer, and the hand-colouring or hand-touching of the same print perhaps many years afterwards by someone else for wholly different reasons.

The Picture Printing of the nineteenth century was the triumph of mechanism over hand labour. It was a symptom of the century.

The hand-colouring of prints previously to this accomplishment was a regular industry.

Well-known artists passed their boyhood in tinting.

A publisher had to keep on his staff a number of skilled men to perform the task.

Rudolph Ackermann employed a large number.

Care and special means had to be taken to prevent the water colours soaking through the paper.

Not easily was such an industry destroyed, not even by such an advantage as Picture Printing offered to publishers.

Chapter Seven

Henry Richard Vizetelly, a Pioneer, and Herbert Ingram

The only progress which is really effective depends not upon the bounty of nature but upon the energy of man.—BUCKLE.

HENRY RICHARD VIZETELLY, or Henry Vizetelly, as he generally called himself—a pioneer of the illustrated press, of colour printing and other things—was born at St. Botolph's, Bishopsgate, London, in the year 1820.

The family was originally from Ravenna—the name then being Vizzetelli—but came to England from Venice at the close of the sixteenth century.

At various times since they have changed the spelling of their patronymic until it came to be, and is now, as in the heading of this chapter.

His grandfather, James Vizetelly, was a printer; so was his father, Jas. Henry Vizetelly, who was born in 1790.

When the firm of Whiting & Branston broke up, Whiting remained at Beaufort House, Strand, whilst Branston joined Henry Vizetelly's father.

Whiting & Branston had acquired from Congreve, of rocket fame, his patents for engraving bank notes, cheques, etc., frmo metal, and they worked them, but they did so very largely for lottery bills and tickets, and when lotteries were abolished they naturally felt the loss of that kind of work.

Henry Vizetelly was educated at Clapham and Chislehurst. He was apprenticed in 1835 to George William Bonner, a pupil of Robert Branston the elder, a friend of the family, the wood

engraver who was responsible for engraving the blocks of "Mercy" in Savage's book.

Bonner died on January 3, 1836, so young Henry Vizetelly was transferred to John Orrin Smith, who had been a pupil of William Harvey who was a favourite pupil of Bewick.

Orrinsmith, as he afterwards called himself, engraved many cuts for the first and other issues of the *Art Journal* then the *Art Union* when founded in 1839.

Henry Vizetelly, having paid liberal compensation to his master to be released from his apprenticeship, in conjunction with his brother started business in Peterborough Court, Fleet Street, London, as "Vizetelly Brothers."

In 1840, Longmans published Captain Marryat's *Poor Jack*, with illustrations drawn by Clarkson Stanfield. Sixteen of these were engraved by Robert Branston the younger, and twenty-six of them by Henry Vizetelly—a fine undertaking for a boy of nineteen.

The life of Henry Vizetelly was so interwoven with that of Herbert Ingram that in the rest of this chapter it is not proposed to attempt to separate them.

Herbert Ingram was born at Boston, Lincolnshire, on May 27, 1811, and was educated at the Free School there.

At the age of fourteen he was apprenticed to Joseph Clarke, printer, of Boston.

From 1832 to 1834 he worked in London as a journeyman printer.

In the last-named year he settled at Nottingham as a printer, bookseller, and newsagent, in partnership with his brother-in-law, Nathaniel Cooke.

They became, in addition, agents for the sale of Morrison's pills.

After some time the pill agency ended by a dispute.

They then purchased from a Manchester druggist a recipe for an aperient pill of their own, and employed a schoolmaster to write an appropriate if somewhat legendary history of it.

The secret of the ingredients was supposed to have been received from a descendant of "Old Parr," who lived to be one hundred and fifty-two years of age, and was, on November 15, 1635, buried in Westminster Abbey. Tradition says that that remarkable antique

owed his longevity to the wonderful effects produced by the pill, the preparation of which was a secret.

The name given to this valuable specific was that of "Parr's Life Pills."

Ingram sent Henry Vizetelly a fancy portrait of "Old Parr," taken from Wilson's *Wonderful Characters*, which he wished redrawn, and described as from a painting by Sir P. P. Rubens.

He also sent a drawing of "Old Parr's" grave in Westminster Abbey and other illuminating details.

The pill was largely advertised, and so well was it thought to do its work, and the Henry Vizetelly portrait attached to the advertisements proved so convincing, that profits were made, and out of them Ingram started the *Illustrated London News* on May 14, 1842, he being then thirty-one years of age.

Ingram and Cooke then removed to London, and the offices of the journal and the depôt for the pills were within a few yards of one another.

Before launching the paper Ingram had observed that the circulation of a contemporary journal, the *Weekly Chronicle*, was much larger on the rare occasions when it contained wood-cut illustrations than when it did not, and so it was decided the *Illustrated London News* should be an illustrated paper.

Henry Vizetelly, then aged twenty-two, was commissioned to make the wood-cuts for it, or at least some of them, but few of the illustrations in it at this time are from authentic sources. In fact, of an elaborate picture of a state ball at Buckingham Palace, depicting Queen Victoria with the Prince of Wales in her arms, accompanied by Prince Albert, and giving other elaborate details furnished by another artist for the journal at this time, the distinguished draftsman in after years admitted he had never seen the function at all.

Vizetelly and the others employed for the purpose had to draw largely from imagination, because the London publishers, believing that an illustrated journal would interfere with the sale of their books, would give no help.

The *News*, however, was a success from the start, and it and *Punch*, founded in 1841, following on Knight's efforts, gave a renewed impetus to wood-cut illustration.

Other well-known wood engravers were employed on the *News*, including W. J. Linton, Landells and Orrinsmith.

For one reason or another Henry Vizetelly soon severed his connection with Ingram's paper, and did to Ingram as Ingram had done to the proprietors of Morrison's pills, i.e. he used his energy in a rival direction.

In 1843, Henry Vizetelly, in conjunction with Andrew Spottiswoode, started a competing illustrated journal which was called *The Pictorial Times*.

They received the co-operation of Knight Hunt, Tom Hood, Douglas Jerrold, Mark Lemon, Gilbert A'Beckett, Thackeray and George Augustus Sala for the literary matter.

The venture ran for a time fairly well, but ultimately did not pay, and eventually Ingram bought it up and merged it with one of his other journals, for the *News* was not the only venture Ingram then had on hand.

It is necessary now to go back a little in our history.

John Murray, of Albemarle Street—the second of the clan, whose publishing house is so well known in connection with their "Hand Books"—was then considered the Prince of Publishers.

In 1841, Vizetelly and Branston were concerned, for Murray, in the production of J. G. Lockhart's elaborate translation of *Ancient Spanish Ballads*, and they were unable, for financial reasons, to complete the job, and it was handed over to Vizetelly Bros. to finish.

The whole of the excellent decoration for it had been designed by Owen Jones, of whom there is much more to be said in Chapter Eleven.

Owen Jones was then producing his great work on the Alhambra, and it was decided that coloured lithographic illustrations of that sort would be appropriate and attractive for a book on Spain. As a result a delightful volume was presented to the public.

Much of the coloured decorative work in the book—such as the borders, initials, and head and tail pieces—was produced by Vizetelly Bros. from wood, but other material portions are in the unique arabesque method of chromolithography which Owen Jones at that time used, in gold and colours, and were probably printed by him. The excellent black and white pictures which adorn the pages are printed on a tinted ground and are partly by Orrinsmith

and others, but there are some very attractive ones engraved by Henry Vizetelly, personally.

This may fairly be called the first of the "illuminated books" described in Chapter Eleven.

There was another edition of this book, published by Bradbury & Evans in 1856.

Vizetelly Bros., having thus become associated with Owen Jones, printed in 1843, for "Graves & Warmesley," the *Views on the Nile from Cairo to the Second Cataract*, made in 1832 and 1833, by Owen Jones and the late Jules Goury. These are drawn on the stone by George Moore, and although printed in the then prevailing large style in black and tint with white high lights, is a very cleverly-executed and beautiful book.

Somewhat of the same style and method of illustration as was used in *Ancient Spanish Ballads* was continued in the *Book of Common Prayer* which Vizetelly Brothers printed for Murray in 1845.

The arabesque style was in this case changed to one more in conformity with the nature of the volume.

Owen Jones specially designed the vignettes, initials, borders and ornaments. There are initial letters of a Gothic style, which in subsequent books he much favoured, and the text is rubricated. There is an illuminated title in gold. It was re-issued in 1850.

The book is of great interest in tracing the work done by Baxter's apprentices.

At the trial in 1849, before the Privy Council, Alfred Crewe, in his evidence deposed to the fact that he had been with Vizetelly for six years, and had superintended for him the production of this book. As that was so, it may well account for wood being used for the decorations, because so far as left to Crewe he would naturally favour wood for the coloured ornamentation in preference to chromolithography, of which in Baxter's workshop he would probably gain little knowledge.

The second Murray died in 1843.

In *Wonderful Stories for Children* by Hans Andersen, translated by Mary Howitt, published by Chapman & Hall in 1846, and in Mrs. Percy Sinnett's *A Story about a Christmas in the Seventeenth Century*, published in the same year by the same publishers, there are some rudimentary coloured pictures from wood by Vizetelly Bros., with

the addition of hand-colouring; in fact, it is doubtful whether any portion of the picture colouring is actually printed.

Chapman & Hall seem to have been very partial to the publication of books with illustrations by new methods of printing.

In or about 1846 Vizetelly became acquainted with Birket Foster, then just out of his apprenticeship.

Foster was with Landells from 1841 to 1846 and whilst there he devoted himself to landscapes. During a portion of that time Crewe was also in the service of Landells.

Foster's acquaintance with Vizetelly began by a call by Foster, probably at the instigation of Crewe.

The result of the call was that this pleasing young water-colour artist was promised immediate and constant employment.

Birket Foster was then aged twenty-one; the illustrations to be presently mentioned was his first commission after being out of his apprenticeship, and it was Vizetelly who gave it to him.

In 1846–7 Vizetelly, as mentioned in the last chapter, was printing, for Chapman & Hall, Thomas Miller's series of books, which purported "to cultivate the affections, fancy, imagination and taste of children", called *The Country Year Book*, in four parts, with one hundred and forty illustrations, engraved on wood by Henry Vizetelly and others.

Vizetelly had produced books decorated in colours by lithography by Owen Jones, as we have seen, but up to now he had produced no books containing pictures printed in colours.

The first of these volumes, *Spring*, contains in the first edition a hand-coloured wood-cut very similar to those in Hans Andersen's and Mrs. Percy Sinnett's books previously mentioned, but in *Summer*, *Autumn* and *Winter*, two of which are reproduced on Plate 10, the frontispieces are stated to be and are "engraved and printed in colours from wood."

They and the uncoloured wood-cuts are after drawings by Birket Foster.

Fortunately for Vizetelly he had at hand in the person of Crewe a printer who had experience in pictorial colour printing from wood.

The *Art Union*, in an article, said of the children's books of Cundall, then being published with illustrations by Gregory, Collins, and Reynolds, a specimen of which was given: "It is

impossible to overrate the important gain to society; of old it was thought quite sufficient to give to children pretty pictures that had neither purpose nor meaning, ill-drawn figures, wretchedly coloured, were deemed good enough for them—We live in a better age."

There is not much doubt but that the illustrations of both Vizetelly Bros. and Gregory, Collins, and Reynolds, primitive as they were, did at this time do a good deal to advance the style of literature for children.

The books that Vizetelly was printing were described in the advertisements of them as follows: "Each volume contains 130 pages of text, illustrated with from 30 to 40 engravings and an ornamental title page and frontispiece beautifully printed in colours in imitation of water-colour drawings."

Birket Foster had yet to make a reputation. His name is not mentioned except on the pictures themselves as the draftsman.

This appears to be the first time that any coloured pictures from wood were published as avowed imitations of water-colour drawings since Savage suggested the idea in 1819–22.

They were a beginning, but they really gave but poor representations of Foster's skill as a water-colour artist, and it can quite well be believed he would aim at something better, something more like a "fac-simile" of a drawing than a mere wood-cut looking as if it was hand-coloured.

Perhaps it was the failure of coloured illustrations to reach his ideals that induced Foster, at a comparatively early date to abandon not only illustration in colours, but book illustration altogether.

These children's books are worthy of note as being the first volumes to contain coloured prints after drawings by Foster, and they are the first to contain any sort of drawing by him after he left Landells'.

They are also probably the first books to contain coloured pictures from wood since Baxter abandoned that method for his patent process, except those illustrated by his other pupils, Gregory, Collins, and Reynolds.

Another book with which the name of Vizetelly is associated is Dean Milman's *Horace*, illustrated from the remains of ancient art, published by Murray in 1849.

The ornamentation is by Owen Jones in chromolithography, but wood seems to have been the material used for the coloured decorative parts.

A fine production by Vizetelly and Birket Foster, in black and white only, is Longfellow's *Evangeline*, in 1850. The illustrations in it are engraved by Henry Vizetelly.

We come now to a beautiful volume, published by David Bogue in 1851, called *Christmas with the Poets*. It went through several editions. In it Picture Printing from wood makes a substantial advance. The drawings are also by Birket Foster.

The beautiful title page and the two excellently coloured little pictures on it from wood in illuminated borders of gold are shown on Plate 12.

The *Athenæum* said of them: "The tinting by tinted blocks produces a very novel and satisfactory result."

Than this Vizetelly never did anything better in colours from wood.

It about synchronizes with the first printed picture by Leighton Bros., published in the *Art Union* mentioned in the next chapter.

The other illustrations in the volume are tinted wood-cuts. The initial letters are in gold.

The book was selected by the British Museum to be shown at the Great Exhibition in 1851, as a representative specimen of contemporary British printing and illustration.

It marked both the highest point attained by, and the end of Vizetelly Bros.' pictorial work in colours from wood. It also apparently ended the illustrative co-operation between Vizetelly and Foster.

What became of Crewe no one seems to know.

Vizetelly, with that readiness he possessed for turning from one thing to another, gravitated about this time further towards chromolithography.

In *A Record of the Black Prince* in 1849, *The Book of Ruth* in 1850, and in *Sentiments and Similes of Shakespeare* in 1851, all illustrated by Henry Noel Humphreys, published by Longmans, printed by Vizetelly Bros. and all further described in Chapter Eleven we have three of the finest of the smaller illuminated books.

It speaks well, not only of Vizetelly Bros.' capacity to print,



A title page dated 1851 shewing the most advanced production by Vizetelly Bros. of printing in colours from wood. Taken from drawings by Birket Foster. Selected by the British Museum as a representative example of contemporary British printing and illustration.

Size of the Page in the book 9¼ *by* 6½]

[*See page* 66

but the confidence in their ability to do so that such volumes as are before described were entrusted to them by such firms as Murray and Longmans. In 1852, Vizetelly and Birket Foster went on a tour to Italy together.

Ingram was a restless soul, and he conceived the idea of the publication of books on a large scale, and thus originated *The National Illustrated Library*, consisting of about fifty books.

These were contemplated by the firm, but later Cooke was left to do it alone as the partnership was dissolved and Cooke took over the publishing branch.

On June 9, 1855, Vizetelly started another paper called *The Illustrated Times*.

In size it was a trifle smaller than the *Illustrated London News*.

The services of George Augustus Sala, Edmund Yates, Tom Mayhew, Tom Hood, Blanchard, Douglas Jerrold, John Hollingshead, James Hannay and Robert Brough, were secured, and as artists Hablot, K. Browne, Doré, Birket Foster, Cruikshank, Harrison Weir, Kenny Meadows and Ansdell, R.A.

It was in this year the *Coloured News* appeared which was illustrated with coloured wood-cuts.

It was similar in size and style to the *Illustrated London News*.

The profits from this latter at the time averaged £12,000 a year, so it can well be believed that Ingram would be somewhat nervous of any rivals, whether in the shape of a journal with coloured illustrations or of one under the control of his equally restless adversary Henry Vizetelly.

Whilst Ingram was spiking the guns of the *Coloured News* as described in Chapter Eight, the *Illustrated Times* was consolidating its position.

In November, 1855, Messrs. Southgate & Barrett sold off the stock, some 300,000 volumes of the *National Illustrated Library*.

In 1858, the year of the Princess Royal's wedding to Prince Frederick William of Prussia, so well was the *Illustrated Times* conducted that it yielded a profit of £1,200.

This was too much for Ingram, so in the spring of 1859 he bought it up.

When the money was paid and the receipt for the purchase money was handed to Ingram he asked Vizetelly what he proposed

to do now, to which the latter at once replied "Start another paper."

Ingram realizing there was nothing to prevent this suggested he should instead take service under him.

Vizetelly then agreed, for an extra £4,000, to continue editing, but under Ingram's direction, the *Illustrated Times* for five years. Ultimately the paper was incorporated with the *Penny Illustrated Paper*, which was another of Ingram's journalistic ventures.

The *Illustrated London News* was then left without a rival.

In 1860, Ingram and his son were accidentally drowned in a collision on Lake Michigan.

He was member of Parliament for his native town of Boston from 1856 to the time of his death.

His later days were clouded by his being mixed up with the affairs of John Sadleir, M.P., a *cause célèbre* into which it is not necessary here to enter.

On the expiration of the five years agreed upon between Ingram and Vizetelly the latter again proposed to found another paper.

A counter proposal was, however, made to him by the family that he should continue to serve Mrs. Ingram.

He was then appointed Paris correspondent and general representative of the *Illustrated London News* in France.

Of Vizetelly's experiences during the siege of Paris, and of his two prosecutions and one imprisonment in England for publishing translations of Zola's, Flaubert's, Daudet's and Gautier's works in English, it is not necessary to dwell except to record what is not generally known, that the first to come and condole with the family after the tragedy of the bread winner's incarceration was Edmund Yates, and then came Henry Irving and John Gilbert.

Sir Henry Irving, in his early days, was in the publishing trade.

Herbert Ingram seems to have had a perfect mania for illustrated literature. Few men have done more than he to create a public demand for it.

Henry Vizetelly was a clever, versatile, but erratic man, changeable as April weather, and in some things as petulant as a spoilt child.

Henry Richard Vizetelly

Had he seen fit to stay with Ingram from the outset it would have been better for both of them. The follies of youth have often to be atoned for in later life.

Whatever money he made he would never have died rich, for temperamentally he was a spender not a saver.

He began life as an engraver, then he turned to printing, sometimes in colours, by divers methods, as has been shown, then proceeded to Editorship, became a publisher, tried his hand at authorship, and passed from one to the other of these occupations in rapid succession to the end of his life.

In his book, *Glances Back*, he tells of many things, but omits others we should like to know, for his was an interesting period.

A splendid sower, he was full of ideas, energy and pluck, but he lacked the talent to harvest the result of his enterprise.

As for colour printing, he was the pioneer of the illuminated books, and helped Owen Jones and Henry Noel Humphreys along the road to the production of those splendidly-decorated volumes of theirs of which description will be found later, he furthered the art of printing pictures in colours from wood, he produced three at least of the finest of the smaller illuminated books in existence, and he introduced Birket Foster to an admiring public.

The exact day and year of his death is uncertain, it was sometime between 11.45 on the night of December 31, 1894, and 12.15 a.m. on January 1, 1895.

Beneath a rugged elm or oak or yew, it matters little, each of them is more stable than the man it shelters—in the little churchyard of Churt, near Farnham, lies all that is left of a once energetic and restless soul.

Chapter Eight Part One

Gregory, Collins and Reynolds—George Cargill Leighton—Leighton Bros.

The mind of man is no inert receptacle of knowledge, but absorbs and incorporates into its own constitution the ideas which it receives.—LECKY.

WILLIAM SAVAGE, George Baxter, Gregory, Collins & Reynolds and Henry Vizetelly, were merely skirmishers on the field of Picture Printing from wood alone. The general advance took place under the leadership of George Cargill Leighton. Leighton began where Vizetelly ended.

Whether G. C. Leighton, after all that had happened, was too proud to apply to Baxter a second time for permission to use his process it is not possible to say, but it seems certain that he never did hold a licence to work it.

Perhaps it would have been wiser of Baxter to have granted his permission to this lad—for he was not out of his teens when his apprenticeship ended—to use his process on generous terms. This life-long animosity is not a pleasant episode.

When Leighton first went under articles block printing had not been wholly abandoned in Baxter's workshop in favour of the patent process, but at his age Leighton would little appreciate it, and for the rest of his term only the patent process was taught him and this he was legally prevented from using.

It is scarcely to be wondered at that he cherished some animosity against his old master.

Leighton was an able and he was also a very determined man.

There is evidence of this in the fact that when he opposed the renewal of Baxter's patent in 1849, he appeared before the august

tribunal of the Judicial Committee of the Privy Council without legal aid and single-handed fought the two eminent barristers who appeared against him, one of whom was a Q.C.

He examined and cross-examined the witnesses, and argued his case, and yet he was then only twenty-three years of age. He was beaten, and had to look around for other means than Baxter's process to carry on his Picture Printing business.

Leighton, in the days of, and shortly prior to, 1849, was so identified with Gregory, Collins & Reynolds, that it is difficult to separate them.

The exact date when Leighton left Baxter is uncertain; he probably stopped on for a time after the expiration of his apprenticeship.

What he did between leaving and establishing himself at 19 Lamb's Conduit Street is doubtful, but there is good ground for believing that he went to and worked with his old fellow-apprentices, Gregory, Collins and Reynolds, if not for the whole of that time, at least for a substantial part of it.

Probably he went there about 1846 or 1847, and when Reynolds left he took his place—Leighton Bros. always stated that the date their business was founded was the year 1847.

The earliest example of the colour work of Gregory and Collins—for Reynolds was not a member of the firm at the outset—appears to be the fancy design in red, blue, green and gold on the title page of an edition of Bishop Heber's *Palestine*, published by H. G. Clarke & Co., of 66 Old Bailey, in 1843. Their address is not given, but the design is stated to be "printed in colours."

This date is valuable, as it indicates that the time when the firm started their business was as early as that year, and must have been as soon as they left Baxter.

In 1845 in the Revd. Alfred Suckling's *Memorials of the Antiquities of the County of Essex*, published by John Weale, are some heraldic devices nicely printed in colours and two full-page illustrations in colours of "Colchester Castle" and "Layer Marney Tower," by Gregory, Collins & Reynolds, as the firm is then described. The latter is reproduced on Plate 13.

The address given is 108 Hatton Garden.



Printed in colours by Gregory, Collins and Reynolds

LAYER MARNEY TOWER, ESSEX

From an illustration printed in colours from wood by Gregory, Collins & Reynolds, in 1845. It is the best of their work and the best print from wood since Baxter.

Size of the picture in the book 8×6]

[*See pages 72 and 75*

Gregory, Collins and Reynolds

These plates are not only a great advance on anything previously done by them, but are probably the best topographical views, printed in full colours from wood which had appeared up to that date.

No foundation plate is used: Baxter's patent precluded that from being done.

In Peter Parley's *Annual for* 1846, there is a rather poor frontispiece and title page in colours by them from what is probably one of the earliest, if it is not the earliest of the drawings of Harrison Weir, who would then be about twenty-two years of age.

The address of the firm then given is 3 Charterhouse Square.

In this year, too, there is a print by them in the *Art Journal*, then the *Art Union*.

It was inserted as a type of the work then being done by them for Cundall's books, and is highly spoken of in the pages of that journal.

That a firm that could do work of the quality of that in Suckling's book, should allow to be published, even although admittedly for cheap books, such a specimen as that in the *Art Union*, is matter for wonder.

It is not only of interest but of some importance to quote from the article which accompanied this illustration, more for the information it gives than the opinion it expresses. It says:

"Mr. Cundall has enabled us to accompany our notice with a specimen of the prints which adorn his publications, and it will surprise many to be told that the elegant and excellently drawn work of art on which he now looks is presented to him precisely as it came from the printing press, being printed by the ordinary process from several blocks, but not having been touched by the hand.

"The process is curious and interesting.

"Its improvement, indeed, forms an era in art, for impressions may be taken without limit and issued at so cheap a rate as to absolutely astonish. It will be obvious, however, that though the cost of multiplying these prints is small, the first expense is considerable, and remuneration can only be the result of a very large sale.

"Many attempts have from time to time been made to bring to practical perfection such a method of printing in colours, as should be available for such cheap publications as are now embellished

by coloured plates, and not only for these, but for others in which the cuts, diagrams, etc., must receive colour.

"No experiments of this kind that have ever come under our notice give so fair a promise of ultimate success as those instituted by Messrs. Gregory, Collins & Reynolds (produced for Mr. Cundall).

"In examining these cuts and comparing them with ordinary embellishments coloured by hand we are at once struck with the precision of the colouring.

"The outline is nowhere over shot by colour as is everywhere seen in common prints, each tint is laid exactly in its place, and when it is remembered these prints are produced by a suite of seven blocks, the exactness is remarkable. And the prices for any number above two thousand are as low as the others.

"The process of printing is simple, inasmuch as there is nothing employed that is not common, but perhaps the order of the blocks is not such as would be generally conceived, inasmuch as the drawing is defined by the last block and not the first as might be thought.

"The first tint communicated to the paper is the flesh which is laid on those parts where the hands, faces, etc., fall, and on other parts serves as a dead colouring. This is followed by yellow which mellows the flesh tint and is applied otherwise where necessary; next comes red, blue, green, then brown, afterwards neutral, and lastly black, i.e. a block being a finished wood engraving which gives the outlines, the markings, and forces, and the shaded parts.

"The whole process is performed at a common hand-press.

"It is only three years since Gregory, Collins and Reynolds commenced printing in colours, and this is their first successful essay. It is well known that suites of two or three blocks have been used, but we have never heard of so many as seven.

"The artist will see room for improvement which, it cannot be doubted, will follow repeated experiments. The illustration of cheap books has of late years signally improved in its character, and this method of tinting them, so superior to hand-colouring, cannot be too extensively employed."

This article displays in some respects great ignorance.

The whole gist of it, no doubt, is to show the then recent improvement in children's books, and that block printing by a hand-

press was superior to hand-colouring for the illustration of all books, but it omits to state that cheap books by the same process were much better done by the gentleman who was the instructor of these same colour printers more than ten years previously, and that the elegant and excellently drawn work of art upon which the reader then looked, compared with some by the same printers done the previous year, was in reality no credit whatever to the producers of it.

It also ignores the fact that although a suite of seven blocks to the writer of that article might appear very wonderful, Baxter was at that very time employing as many as thirty blocks.

The article, however, confirms the date when Gregory, Collins and Reynolds began their labours as the year 1843, a date which is valuable to remember, as it marks—nearly a quarter of a century after Savage's book—the beginning of the revival of Picture Printing from wood alone after Baxter had abandoned it for his patent process, and which a little later on was to be so successfully further advanced by their successor in office, George Cargill Leighton.

It is a matter of some wonder to know who was responsible for the fine prints in Suckling's Book, but history does not record it. It is hardly likely to be Leighton.

In 1849, in *Peter Parley's Annual* there are two illustrations by "Collins and Reynolds" from drawings by Absolon.

Gregory had by then left the firm, and gone to Kronheim.

The prints are an improvement on those in the *Art Journal* and *Peter Parley's Annual* for 1846, but not yet brilliant.

They appear to be the last illustrations in the name of the firm of Gregory, Collins and Reynolds.

In 1849, Leighton—Gregory having departed and Reynolds gone to Minton's—took over the business, and went to Lamb's Conduit Street, where we find him for the first time in 1849.

In January, 1851, The *Art Journal* published another print in colours by the wood-block method.

It is signed on the print "George C. Leighton," and under it is the lettering "The Hawking Party, from a painting by Sir Edwin Landseer, R.A. Printed in colours (from wood blocks) by Leighton Bros., 19 Lamb's Conduit Street."

This is probably the first coloured picture published under the name of "Leighton Bros.," and from that point of view

is of great interest. The inks are transparent and the tints graduated.

G. C. Leighton took into partnership his elder brother Charles Blair Leighton, very soon after he had bought Gregory, Collins, and Reynolds' business.

It is worthy of note that, notwithstanding Leighton's description of himself in the Privy Council on Baxter's Trial as an "oil colour printer," his first production in colours should describe it only as being "printed in colours."

He does, however, expressly say it is from wood blocks and it is copied from an oil painting.

The *Art Journal*, in its article concerning this production, says:

"It is now nearly five years since we gave in the columns of the *Art Journal* a specimen of the art of printing in colours by means of wood and metal blocks in imitation of paintings with a short description of the process by which the result is produced. The printers in the instance referred to were Gregory, Collins, and Reynolds, who sometime afterwards relinquished their business in favour of Mr. George C. Leighton, of the firm of Leighton Bros., of 19 Lamb's Conduit Street, a young artist who has devoted much time and labour to effect improvements in the art. That he has accomplished his object with no little success the subjoined print, after the picture by Sir E. Landseer, produced entirely by block printing, is undoubted evidence.

"The purpose of Mr. Leighton has been, not merely to give an idea of the original picture, but to make his work as closely as possible a fac-simile of the latter, and the labour necessary to effect this may be readily conceived when we hear that as many as sixteen blocks (and consequently sixteen printings) were used to complete the subject, the whole of which must be perfectly drawn on each block before engraved. Every block then receives a transparent tint over the part where such tint is required, and the process is thus carried on until all the colours have been laid, and the desired depth of tone is acquired. The greatest care is necessary in selecting such tints as will, by combination, produce the proper colours and effect. Thus the art of multiplying paintings by a mechanical process when once "set up," to speak technically, is little else than ordinary careful letter-press printing, by which thousands of copies may be produced.

Gregory, Collins and Reynolds

Then the article further proceeds:

"It is right we should remark that the print after Landseer here introduced has been executed expressly for us.

"On our visits to the press-room while the work was in progress we, of course, had an opportunity of seeing the various processes in operation from the earliest stages to the finished plate. We shall not be expected to go into the detail of this part of the matter, and reveal those secrets of the process by which the inventor hopes to receive the reward of his ingenuity and labour. We can only state that numberless difficulties present themselves during the process of printing which require much skill and care to overcome, yet these very difficulties lead of themselves to improvements in the attempt to surmount them. The process adopted by Mr. Leighton is almost the reverse of that which has been used with considerable success by Mr. Baxter in his 'oil colour printing,' the latter having merely to colour a finished engraving on steel or copper by means of wood blocks, thus the effect is at once seen in each stage of the work, while the other cannot see what he is producing till all is finished. The difficulty of thus working in the dark, as it were, must be apparent, and it requires a good deal of knowledge of colour and effect to overcome."

Thus we see, which perhaps few would doubt, that Leighton had spent "much time and labour to effect improvements in the art," that the print was produced "entirely by block printing," that the seven blocks of Gregory, Collins and Reynolds, in 1846, had now, under Leighton, become sixteen, that as Savage and Baxter had found years before "numberless difficulties presented themselves," and the process adopted by Mr. Leighton is "almost the reverse" of that of Baxter in his "oil colour printing," and that it was Leighton's purpose, not merely to multiply paintings by giving an idea of the original pictures, but to make his work as closely as possible a fac-simile of them.

This, then, is Leighton's skilful answer to Baxter's refusal to grant him a licence, and the real beginning of his Picture Printing career.

The print of the "Hawking Party" was certainly an advance, though as yet very little brilliancy of colouring has been obtained. It is very far removed from the fine production which forms the frontispiece to this volume.

It was followed in the May and subsequent numbers of the same journal of this year by some representations of encaustic tiles produced at Minton's pottery works.

They are from wood, and are described as "Printed at the press of Leighton Bros."

It is not difficult to conjecture that the moving force of these illustrations of tiles was Leighton's old fellow pupil, Reynolds.

To the article in the *Art Journal*, Baxter, as readers of *George Baxter, the Picture Printer*, will know, sent an emphatic protest. The editor then inserted a laudatory account of Baxter's process, but modified nothing previously stated of Gregory, Collins and Reynolds or Leighton.

The *Illustrated London News*, in 1851, described Baxter's entries in the Great Exhibition as "meritorious in their execution, pretty and pleasing, but most of them inartistic, and some of them from very bad drawings," and then proceeded to argue that Leighton's imitations of water-colour drawings at the Exhibition ranked much higher as works of art.

The "imitations of water-colour drawings" here referred to are those which Leighton exhibited on Cundall's stall, and which were from drawings by Harrison Weir and other water-colour artists, and were afterwards incorporated into Miller's *Village Queen* and called "Chromatic facsimiles of water-colour drawings." One by Harrison Weir is reproduced on Plate 14.

Crewe was able to act as a kind of liaison officer between the various parties. He had been in Baxter's office, and there knew Leighton and Harrison Weir. He had also been at Landells' and knew Birket Foster and Edmund Evans, and as then with Vizetelly, he knew Herbert Ingram.

It is quite likely the suggestion was made to Leighton not to trouble about Baxter's oil colour printing or patent process, but to do as Vizetelly had done and print entirely from wood, and have a series of imitations of water-colour drawings after Harrison Weir as Vizetelly had done after Birket Foster.

From whatever source the suggestion came this seems to have been Leighton's idea at that time.

There must have been considerable merriment caused by the article in the *Illustrated London News*. How Leighton and Crewe



CATTLE AT THE STREAM

From a "chromatic fac-simile of the original water colour drawing" of Harrison Weir, executed by Leighton Bros. for the *Village Queen*, published in 1852, and previously exhibited at the Great Exhibition of 1851. Showing advance on their previous work.

Size of the picture in the book 8½×7] [*See page* 78

and Harrison Weir would chuckle over the idea of Baxter's inartistic entries at the Great Exhibition, of his bad drawing, and that Leighton's imitations of water-colour drawings ranked much higher as works of art than Baxter's oil colour printing.

Perhaps Leighton's influence with the *Illustrated London News* had then begun.

The *Athenæum*, in its issue of February 7, 1852, apropos of the *Village Queen*, draws attention to the "yearly, monthly, nay weekly improvements made and making in the art of chromatic printing as therein exemplified."

There is little doubt that Leighton Bros. were then making rapid strides, but one event was about to occur which would alter the whole course of G. C. Leighton's career. This was his association with Herbert Ingram.

Chapter Eight Part Two

Gregory, Collins and Reynolds—George Cargill Leighton—Leighton Bros.

No man is ever good for much who has not been carried off his feet by enthusiasm between twenty and thirty.—FROUDE.

ABOUT the year 1852, the premises of Basire, the engraver, the third of the line of that distinguished name, at 4 Red Lion Square, became vacant, and Leighton Bros. took them, and their names appear in the London Directory as of that address in the year 1853.

Messrs. Cundall, the publishers of *The Village Queen*, mentioned in the last part of this chapter, had been customers of Gregory, Collins and Reynolds, whose business Leighton acquired.

It was an encouragement and help to Leighton to know that a second edition of that volume was called for in 1853.

The quality of the work in that book is certainly an advance on his illustration in the *Art Journal* in 1851.

A book called *The Crystal Palace and its Contents*, published in 1852 by W. M. Clark, contains an article headed "Picture Printing in Colours." It says:

"Since then [*The Cabinet of Paintings* by Baxter] various book plates, some good and some bad, have been produced by the same process, and in 1844, Messrs. Collins and Reynolds, pupils of Mr. Baxter, executed some very creditable colour pictures for the *Old Story Books of England*.

"These were done with wood blocks only. Mr. Baxter's patent expired about a twelvemonth since when he applied for and (thanks to Lord Brougham) obtained a renewal of the privilege, and since

hen has produced a series of small colour pictures which we under-tand have met with a very extensive sale."

Whoever was responsible for the article, the insinuation con-erning Lord Brougham seems very ungracious if not improper.

Then, referring to Leighton's prints, the same article proceeds omewhat in the same strain as that in the *Illustrated London News* nentioned in the last part of this chapter.

Certainly Baxter seems to have been very unfortunate in his ress.

The article concludes with reference to Leighton Bros.' roductions:

"There are certain crudities and shortcomings which we would ain see corrected, but with all their blemishes their copies of drawings y Wehnert, Lee, Absolon, Weir and Noble must rank as the best ontributions in this branch of the art.

"Messrs. Leighton do not use an engraved steel plate, as Mr. Baxter does, but gain many gradations of tone by means of nezzotinted metal plates worked in the same way as the wood locks."

If this article is correct in its description of Leighton Bros.' echnique it seems to indicate that at this time they had varied their nethod, but exactly what it means it is difficult to say.

The pure block process never was or could be a success for mall pictures such as Baxter was then publishing. It was inadequate or such minuteness of effect.

In 1853, a more extensive collaboration took place between eighton and Harrison Weir.

These two young men respectively drew and colour-printed ome twenty-two plates for a book published by W. S. Orr & Co.—a rm for which Baxter had previously done a good deal of work—alled *The Poultry Book*, written by the Rev. W. Wingfield and G. W. ohnson.

The title page states it has "coloured representations of the most elebrated prize birds drawn from life by Harrison Weir, and printed n colours under his superintendence by Leighton Bros.' chromatic rocess."

They also again collaborated in another book of the same kind y W. B. Tegetmeier on *Pigeons*.

In 1854, in Baron Von Haxthausen's *Transcaucasia—Sketches of the Nations and Races between the Black Sea and the Caspian*—are eight plates by Leighton Bros. of an interesting type. They are unlike anything else they did, and bear a resemblance to some of the early lithographed prints. They are described as "printed in colours."

In 1855, they illustrated for Harriet Martineau her *Guide to the English Lakes* published by Whittaker & Co.

The four coloured plates are effective—one of them is reproduced on Plate 15.

The prints in this volume are sometimes seen on gold-bordered mounts with the name of the subject under the print on them.

There have now been mentioned illustrated books in chronological order by Leighton Bros. for 1851, 1852, 1853, 1854, and 1855. This will enable our readers, by comparison of the embellishments, to see how their work varied but improved from year to year. In the rest of this chapter the history will be more general.

On February 6, 1855, George Cargill Leighton's brother and partner, Charles Blair Leighton, died.

He had been apprenticed to a silver engraver, but he did not pursue that calling. He exhibited at the Royal Academy and was a man of artistic ability.

It seems to have been at this juncture that G. C. Leighton produced prints more or less after Baxter's process.

There is a set of small subjects which Leighton placed on stamped mounts, having on the right-hand side bottom corner an embossed seal, and under the print on the mount in script lettering is the name of the subject.

The lettering on the seal gives Leighton's own name, or rather his initials G. C. L., describing himself as a "Chromatic printer," and his address as 4 Red Lion Square.

One of these prints is a reduced size of "The Gleaners," which was one of the illustrations in the *Village Queen*.

It was probably at this time also that the association of G. C. Leighton with the *Illustrated London News* began to become much closer.

In addition to that well-known and flourishing journal, Ingram was connected with other journals and also with the National



DUNGEON GHYLL LANGDALE

From an illustration by Leighton Bros., in 1855, to Harriet Martineau's *Guide to the English Lakes.*

Size of the picture in the book $6\frac{3}{4} \times 5$]

[*See page* 82

Illustrated Library" and other ventures, and could, therefore, exercise a powerful influence on the career of any young man of twenty-nine years of age as Leighton then was.

Early in this year, 1855, was the incident of the *Coloured News*, referred to in Chapter Seven.

On the appearance of that journal illustrated with hand-coloured wood-cuts, Ingram saw Leighton on the matter, and suggested to him printed coloured illustrations for the *Illustrated London News*, and Leighton undertook to produce some.

There had appeared from time to time in various journals, as, for instance, in the *Art Journal* in 1846 and 1851, some isolated mechanically produced coloured illustrations, but the *Illustrated London News* was to be the first journal whose pages contained a regular series of printed pictures in colours.

The exact method of production is not certain.

Mr. R. M. Burch, in his book, *Colour Printing and Colour Printers* says they are ordinary wood-cuts with the colours superimposed by etched blocks. In this he may or may not be correct.

Whatever the method, they are crude and inartistic, but their appearance forms a notable landmark in the history of Picture Printing.

They were published in a supplement to the *Illustrated London News* issue of December 22, 1855. The subjects are (1) "While Shepherds watched their flocks by night," after Sir J. Gilbert; (2) "Returning from Church," after Thomas; (3) "Bringing in the Boar's-head," also after Gilbert, and (4) "A Christmas Carol," after Phiz.

Bad as the prints are as works of art, the public took to them, and they could hardly be produced fast enough.

As soon as Ingram realized this he determined to have another lot.

He rushed off to Leighton, at 4 Red Lion Square, and insisted on taking away a number of unfinished ones which he found there to which Leighton vainly objected, and they appeared in the *Illustrated London News* on May 10, 1856, the public being told they were produced by means of "chemical solutions."

It is difficult to forgive either Ingram or Leighton for perpetrating such an atrocity. It paved the way for publishers to have their books illustrated by this class of work. As a consequence, for about twenty

years thereafter, whilst there is much *good* work, there are some of the worst coloured illustrations in our history.

It is but fair to say that the coloured productions of the *News* later vastly improved, and some of it is really very fine work.

Leighton Bros. continued to supply the coloured illustrations for the *News*, by this same or similar methods, down to the 'eighties, when chromolithography and other processes took their place.

Contemporaneously with the *News*, the *Illustrated London Almanack*, from the same press, appeared, beginning in 1857. This also contains some good work by Leighton Brothers.

Leighton by now had become a valuable asset to Ingram, who entered Parliament as member for Boston, in 1856, and was not able to devote so much time to his journalistic and literary enterprises.

In August, 1858, Leighton was appointed printer and publisher for the *Illustrated London News*, and left his premises in Red Lion Square and went to Milford House, Milford Lane, Strand.

On the death of Ingram and his son in 1860, Leighton's duties in respect to that journal became more onerous, and his power over it more absolute.

His brother Stephen had become a partner in the firm of Leighton Brothers, and he more especially looked after the colour printing department.

Some of their illustrations in the *News* became exceedingly popular.

Of their picture of "Little Red Riding Hood" 100,000 copies were sold.

George C. Leighton at some time produced some prints which are to-day well known such as two after Wilkie, "The Shadow Show," and "The Village Festival," and some after Charles Blair Leighton, such as "Puck" and a "Child with a Ball."

There are also some oval prints of children's heads and one called "Love at first sight."

These are signed by Leighton, and may have appeared as illustrations in the *Illustrated London News* or some other journal.

Space does not permit of setting out here a list of all the books illustrated by Leighton Bros.



THE GATE OF CAIRO

From an illustration printed in oil colours by Leighton Bros. in 1869 to *Gems of English Art*. Taken from a painting by David Roberts.

Size of the picture in the book $6\frac{1}{2} \times 5$]

[*See page* 85

Leighton Brothers

A noted one in 1858 is Barnard's *Theory and Practice of Landscape Painting in Water-colours.*

Another well known volume is *Gems of English Art of this Century, Twenty-four Pictures from National Collections*, printed in colours by Leighton Bros. with illustrative texts by Francis Turner Palgrave, published by Routledge in 1869.

In this year Annuals and Christmas books as such had ceased, but this volume may be compared with the *Cabinet of Paintings*, by Baxter, produced thirty-four years previously.

Leighton's book was published from Milford House at £1 1*s.*, that of Baxter, by Chapman & Hall, at £1 11*s.* 6*d.*

The former contains twenty-four coloured plates, the latter eleven.

Colour printing in the interval had therefore cheapened. The two books should be compared.

In the *Gems of English Art* it is stated: "The illustrations have been reproduced from copies carefully prepared for the purpose and being printed in oil from wood blocks, they possess a permanence unattainable by the tinted photograph whilst they preserve (so far as the process can) that element in a picture which, although beyond the reach of simple engraving, is the most characteristic of its elements, the colouring of the original."

Each print in the book is copied, so it is stated, from an oil painting, by oil inks, and by wood blocks. One of the prints is reproduced on Plate 16.

We are also reminded that hand-colouring had again come into vogue, but this time it is of photographs.

A few other books are worthy of mention, such as *The Story without an End*, by Sarah Austin, published in 1867, by Sampson Low, with illustrations by E. V. B., in fac-simile of the original water-colour drawings. This did not meet the approval of the *Athenæum*, which did not seem to have been favourable to Leighton Bros.' productions, and of these pictures it says:

"The colours are very crude and garish."

"The colouring is almost enough to ruin the sweetness and beauty of the drawings."

"The colouring is violent, hard, and inharmonious."

The Fields and the Woodlands Depicted by Painter and Poet, with twenty-four plates by Leighton Bros., published in 1873 by

Ward & Lock, the *Athenæum* does not mention, but of *The Pictorial Beauties of Nature*, also published by Ward & Lock in the same year, after taking the author to task for mentioning the population question, it says: "We felt a shock on turning a piece of tissue paper which covers a showy, not bad-coloured print to find a picture of a buxom young woman attended by two bouncing children returning from gleaning. We question whether Malthus would have approved of gleaning."

Then in 1872 is an edition published by Sampson Low of Hans Christian Andersen's *Fairy Tales* which has good work in its twelve plates, after drawings by E. V. B(oyle), and in 1875, there was also published by Sampson Low *Beauty and the Beast*, by E. V. Boyle, of which the *Athenæum* remarks: "The illustrations are, although garish, much less so than on a former occasion. They are audacious rather than fine art." In the opinion of the present author—expressed be it in all humility—*Beauty and the Beast*, although it contains pictures difficult to form into true art, yet as specimens of colour printing are the finest productions of Leighton Bros. One of the illustrations is reproduced on the Frontispiece.

Of all the books illustrated by Leighton Bros. the rarest is undoubtedly one the firm published in the 'sixties (after 1863) called *Specimens of Colour Printing*.

It contains about thirty plates giving examples of their work, but the absence in it of explanation or details minimizes the interest.

In a short statement on the tasty title page of it is set forth that the firm was founded in 1847.

It was possibly, nay probably, some of their illustrations that so angered Ruskin.

In one of his lectures in 1872, afterwards published in 1876 in *Ariadne Florentina*, in one of his outbursts he says:

"Great art is popular as bread and water are to children fed by a father. Vile art is popular as poisonous jelly is to children cheated by a confectioner.

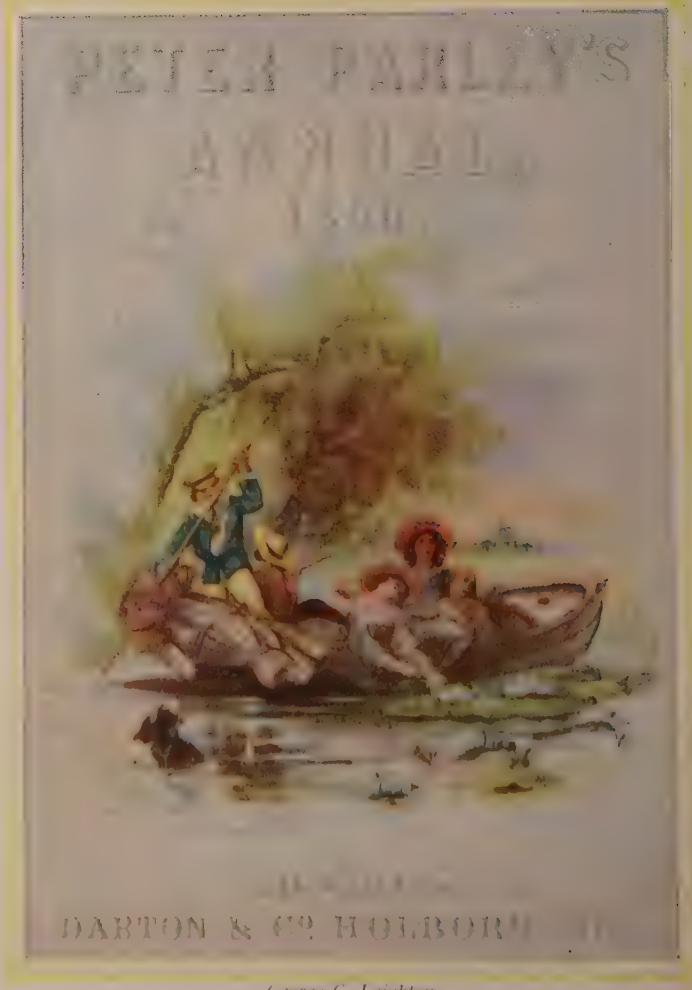
"The colour school may become just as poisonous as the colourless in the hands of fools or rogues. Here is a book I bought only the other day—one of the things got up cheap to catch the eyes of mothers at bookstalls.



J. M. Kronheim & Co. *H. Warren, del.*

An elegant title page or frontispiece by Kronheim of a small book of the period. By the Baxter process.

Size of original in book 7 × 5]



George C. Leighton

An elegant title page by G. C. Leighton of a small book of the period. By the block process.

Size of original in book 7 × 5] [*See page* 87

Leighton Brothers

"*Puss in Boots* illustrated—a most definite work of the colour school—red jackets, white paws and yellow coaches, as distinct as Giotto or Raphael would have kept them. But the thing is done by fools for money and becomes entirely monstrous and abominable."

Finally Leighton Bros. went to Drury Lane.

Leighton retired from the *News* about 1884. He died at Fairlight, Shepherd's Hill, Highgate, on May 8, 1895, aged sixty-eight, according to the death certificate.

The *News*, in its obituary notice of him, says he had the esteem of all.

His end was painful. For some years he was afflicted with cancer, and had to endure several severe operations.

He married a niece of Professor Faraday.

In 1885 the firm, like so many others who had begun their colour-printing career under the old system, were unable to face the new conditions, and the place that knew them once knew them then no more, for Leighton closed it down, and what was left was taken over by Vincent Brooks, Day & Son, who had already taken over a part of it when the business was moved from Red Lion Square.

As exemplifying not only the elegance of some of the little illustrations in books at that time, but also for the purpose of comparison between the block and Baxter's process, there are given on Plate 17 two of these small productions.

Chapter Nine

Edmund Evans

The happiest of men were he who, understanding his craft and working intelligently with his hands and earning competence and freedom by the exercise of his wits, found time to live by the heart and by the brain to understand his own work and to love the work of God.—GEORGE SAND.

FOLLOWING close upon George Cargill Leighton come two very exceptional men in the Picture-printing world.

Edmund Evans and Benjamin Fawcett were very unlike in their productions, and in their surroundings, and yet alike in this that they both almost, if not quite, exclusively worked from wood blocks; they both apparently taught themselves the art that made each notable, and they both loved the work of God and the labour they did.

Neither obtained, nor as far as is known, sought to obtain from Baxter any licence to use his process, and as his patent was in force when each began, they had to resort to some other method than his, and that other was the one that Gregory, Collins and Reynolds, and Leighton mainly pursued, and Vizetelly partly pursued, i.e., the wood-block process.

Evans and Fawcett were contemporaries, but whilst the former was essentially a Londoner where materials and knowledge were more readily obtainable, the latter spent all his life in a remote Yorkshire town, which made the pursuit of his art much more difficult.

Fawcett relied to a larger extent than did Evans on hand-tinting for his effects.

Subject to this, the aim of both in the main was to reproduce water-colour drawings by the pure block process. Neither ever purported to produce pictures by oil colour printing.

Benjamin Fawcett is the subject of our next chapter.

Edmund Evans was born at Southwark on February 23, 1826—the same year as saw the entry into the world of George Cargill Leighton. He was the son of Henry Evans by his wife Mary.

He was educated at a school in Jamaica Row kept by Bart Robson, an old sailor.

In the year 1839, at the age of thirteen, he found employment at Samuel Bentley's printing works, Bangor House, Shoe Lane, as reading boy. He was not there long, for his boyish propensities led him to try his unauthorized hands at the presses which got him into trouble, but the particular manner in which he did it convinced his employers that he had an intelligent end in view, and not mere mischief, and that he was fitted for something better than the work which he was then engaged to do.

Through the influence of some of those in authority at Bangor House he was given a letter of introduction to, was taken on trial by, and was later apprenticed to, Ebenezer Landells.

This was in the year 1840.

In many respects young Evans was fortunate in his instructor, for Landells was a distinguished man and a well-known engraver.

He had been a favourite apprentice of Thomas Bewick, and imbibed much of his teaching.

On the death of the great Newcastle engraver, in 1828, Landells worked for a time with John Jackson, another pupil of Bewick, and the author of the well-known treatise on wood engraving, which was published by Charles Knight, and printed by Bentley, just about the time when Evans went into the employment of Landells.

The last-named also, at one time, superintended the fine-art department of Vizetelly and Branston.

Afterwards he became one of the original proprietors of *Punch*, founded in 1841, most of the wood-cuts for the early numbers being printed by him.

It was also largely on his advice that Ingram established the *Illustrated London News*, in 1842, and for which Landells also furnished cuts for the early numbers.

Edmund Evans

Here, then, was ample opportunity for Evans to learn many things likely to be useful to him in life.

But the thing that proved to be of the most advantage to him was the one thing which apparently he did not learn with Landells, and that is Picture Printing, for there is no record of any colour-work of this nature in Landells' offices.

Evans' apprenticeship ended in 1847. Then he started on his own career, first at his private residence at Camberwell, then at Wine Office Court, Fleet Street.

It is useful here to say a few words about Myles Birket Foster, as he played a large part in Evans' future work.

Birket Foster, as he is usually called, was born at North Shields in 1825, and was apprenticed to Landells, who was a friend of his father, about the same time as Evans.

He and Evans had many tastes in common; they went excursions, sketching, etc., together. It was the beginning of a life-long friendship.

Birket Foster left Landells' the year before Evans.

Just as George Cargill Leighton and Harrison Weir, fellow apprentices at Baxter's workshop, afterwards became well-known water-colour artist and colour-printer respectively and worked in combination, so did Edmund Evans and Birket Foster, only more so.

It was on Landells' advice that Foster ceased wood engraving and became a draughtsman, and it did not take him many years before he became celebrated for the daintiness and pleasing sentiment of his work.

Mr. H. M. Cundall, in his life of Birket Foster, points out that in Foster's small illustrations in Thomas Miller's books the influence of Bewick is discernible, and that it is attributable to the engravings he was accustomed to copy when with Landells.

As before described, in 1851 Vizetelly Bros. were printing for David Bogue *Christmas with the Poets*, with its numerous illustrations drawn by Birket Foster. No doubt it was the latter, or Crewe, or both, who were instrumental in securing for Evans an introduction to Ingram, Cooke & Co., who were about to embark, or perhaps had even then embarked, on their "National Illustrated Library" project with its great output of books in monthly volumes of *2s. 6d.* each.

Their manager was Mr. Ebenezer Ward, afterwards of the firm of Ward, Lock & Co., so altogether it was a valuable introduction for Evans.

It was for two of the volumes of the "National Illustrated Library," to wit H. W. Dulcken's translation of Madame Ida Pfeiffer's *A Woman's Journey Round the World* and *A Visit to the Holy Land, Egypt, and Italy*, both published in 1852, that Evans produced his first coloured illustrations. They are from drawings by Birket Foster.

This would be the year following the collaboration of Foster and Vizetelly in *Christmas with the Poets*.

Evans felt himself justified in taking larger premises, and so he went to Racquet Court, Fleet Street, in 1851.

On the title page of Mde. Pfeiffer's books the illustrations are called "tinted engravings." In the advertisements of the books the illustrations are said to be "printed in colours."

Whether Evans felt himself compelled to change his intention is not easy to say, but the prints are as a fact produced from three printings, i.e., a dark brown outline, a second of buff, and a third of a kind of blue. They certainly are more "tinted engravings" than they are "colour prints."

To be quite candid, they are very unattractive.

In 1853, for *Fern Leaves from Fanny's Portfolio*, by Fanny Fern, published by Nathaniel Cooke & Co., late Ingram, Cooke & Co., of Milford House, Strand, Evans printed the illustrations, which are also from drawings by Birket Foster.

They are of a similar character to those in Madame Pfeiffer's books, except that they are on a tinted yellow ground resembling that of the early lithographs, and have one less block than his previous pictures.

There are also other volumes containing illustrations by Evans of this primitive type.

Then came a distinguishing feature of his career. In this year, 1853, he prepared an illustrated coloured cover, then a novelty, for placing on to the covers of books.

The first to appear was on Horace Mayhew's *Letters Left at the Pastry Cook's*, published by Warne.

The basic colour at the beginning was mainly enamelled white, but as that was not found to wear, yellow was substituted.

Edmund Evans

The "yellow back" railway novel soon became popular, and an enormous number was sold to the principal publishers. It was a happy invention for Evans, and brought him distinction as well as profit. By thus making the covers attractive it was found that books were sold which otherwise would have been left on the shelf.

Designs for these covers were furnished by Birket Foster and other well-known artists.

In *Sabbath Bells Chimed by the Poets*, illustrated by Birket Foster, and published by Bell & Daldy in 1856, there are for each coloured illustration about four blocks. The editor in the volume thanks Mr. Evans for "the great care" he has taken with them.

In Willmott's edition of *Goldsmith's Poems*, published in 1858 by Routledge, there is a distinct advance in the quality of Evans' Picture Printing.

It consists of over forty pretty little pictures from drawings by Birket Foster, which Foster drew on the wood; pulls were then taken and Foster coloured them as he wished them to appear.

The ornamentation is by Noel Humphreys.

So as to get copies as nearly fac-simile as possible, the same colours as Birket Foster used for the drawings were obtained by Evans, ground by hand, and used for the colouring of the prints.

The illustrations—like those in the *Chronicle of England*, to be mentioned presently—are interwoven with the text, and are not full-page plates.

Very great pains were taken with them.

Foster was rarely satisfied with the coloured reproductions of his drawings. Indeed up to this time he had little cause to be either with Vizetelly or Evans.

He did not like these.

The printing was done on a hand-press, and all the work—text, illustrations, and double gold-line border—was all done at Evans' establishment.

So as to give the maximum effect of the original water-colour drawing the inks used are very transparent.

The effect is not really good.

Between 1857 and 1860 Evans illustrated in colours divers books on natural history, largely for Routledge, but none of importance,

and few are picture-prints. Some like *Birds, Bees and Blossoms*, by Thomas Miller, in 1858, published by T. and C. Brown, contain illustrations in tint from drawings by Birket Foster.

A better effect is obtained in the frontispiece to *Africa's Mountain Valley*, 1857, by the author of *Ministering Children*, published by Seeley, Jackson & Co.

In 1860, is a rather exceptional book called *Common Wayside Flowers*, by Thomas Miller, illustrated by Birket Foster, engraved and printed by Evans and published by Routledge.

It is in a very decorative cover. The illustrations are admirable, but are not pictorial. They represent, as the name of the volume implies, various flowers.

In this year Evans' old master, Landells, died, and Birket Foster was elected an Associate of the old Water-colour Society, and after then he did very little illustrative work.

In the *Art Album*, published by W. Kent & Co., in 1861, there are sixteen "facsimiles of water-colour drawings," by George Cattermole, Thomas Sidney Cooper, R.A., John Gilbert, Henry Warren, Ed. Wehnert, Harrison Weir and others, and in *Treasures of Art and Beauties of Song*, published by Ward, Lock & Co., in the same year, there are eight of such fac-similes.

The pictures in these books are the primary feature of them and form full-page plates.

It is not yet possible to speak with enthusiasm of the artistic power of Evans' Picture Printing. Had his labours ended here, which fortunately they did not, he would hardly have earned the reputation he so justly enjoys.

In 1864 came *A Chronicle of England*, 55 B.C.–A.D. 1485, written and illustrated by James E. Doyle, a brother of Dicky Doyle, the *Punch* artist, and published by Longmans.

There are eighty-one illustrations, all from water-colour drawings, and they are "engraved and printed in colours by Edmund Evans."

For each of them on an average ten blocks were used.

It is a fine and now rather rare book, and has never been reprinted. The production of this book was the last occasion on which Evans used the hand-press in his establishment. It is probably the best of his coloured illustrative work prior to his children's books.

Saviour; and as they moved they sang the litany. Having seated himself at the king's command, Augustine, through his interpreters,



Augustine preaching before king Ethelbert

explained the truths of Christianity to the assembly. When he had finished, Ethelbert made this answer:—"Your words and promises are very fair, but as they are new to us, and of uncertain import, I cannot

Answer of Ethelbert.

Bede

AUGUSTINE PREACHING BEFORE KING ETHELBERT

A page from *A Chronicle of England*, printed by Edmund Evans, in 1864. The print, it will be noted, forms part of the page.

Size of the page in the book $10\frac{1}{4} \times 7\frac{1}{2}$] [*See pages* 94 *and* 95

The illustrations, like those in *Goldsmith's Poems*, are interwoven with the text, and are not separate plates.

Altogether it is a splendid piece of typography, one page of which is reproduced on Plate 18.

The preface, signed by James E. Doyle, is interesting. It says:

"With the copying of his works, it is sufficiently known that an artist is seldom quite satisfied, even when he is himself the manipulator. But considering the greater difficulty of the engraver in this case—the difficulty of copying, by means of block printing, the tints of original drawings—the author feels bound to acknowledge with thanks the creditable manner in which Mr. Evans has performed his part of the task."

By being "himself the manipulator" Doyle had in mind the fact that he himself drew the designs on wood and coloured a proof of each subject as he received the proof from the printer.

The history of the book is interesting. The manuscript was written and the subjects drawn many years previous, i.e., in the author's youth, about 1842, and not intended for publication. The publishers at an early period suggested publication. The Prince Consort also saw them, and gave his august commendation, but, on going into the question of expense it was found that the reproduction of the illustrations, with the means then available, would be too great to be remunerative. The book states:

"Subsequently an improvement which had in the meantime taken place in the process of printing in colours, and its effect upon the cost of production, caused the question of publication to be revived."

The improvement referred to must have been the block process. In the meantime also colours had become cheaper, and the duty had been taken off paper. The original manuscript was put up for sale by auction in London, in November, 1925, and in the catalogue it is stated:

"The history, of which the manuscript written in 1842 is here offered, was entirely re-written for publication in 1864. Of the illustrations, one hundred and thirty-five were not employed at all, and in the case of those reproduced no attempt was made at a faithful rendering in respect either of design or colouring. The manuscript

is, therefore, both as regards text and illustrations, a virtually unpublished work."

Mr. Martin Hardie, in his book *English Coloured Books*, says Evans told him "he considered this the most carefully-executed book he had ever printed."

In Dulckens' *Bible Album or Sacred Trust illustrated by the Poets*, with fifty-six illustrations, published in 1863 by Ward & Lock, Evans' plates bear some resemblance to the old chiaroscuro prints.

The year 1869 saw the publication of a notable book in *The Nobility of Life, its Graces and Virtues*, selected and edited by L. Valentine (Warne).

This volume, with its borders, head and tailpieces, gold ornamentation, and other details, has many of the qualities of an "illuminated book."

It has twenty-four plates, twelve by Evans and twelve by Kronheim.

In it an opportunity seems to have been taken to contrast the Picture Printing of Edmund Evans by the block process and that of the Baxter process by Kronheim. One of each is reproduced on Plate 19.

The palm for merit must be given to the latter.

Evans may have been handicapped by the fact that he had to use a different ink to that to which he was accustomed.

The advantage, artistically, of using a foundation plate is most marked in the Kronheim prints in the book.

Kronheim, in this volume, seems to have put forth all his abilities to excel. One of the illustrations was republished by his firm as late as 1909, as a typical example of their work by the Baxter process.

A very pleasing book of a larger kind is *In Fairyland*, with a series of pictures by Richard Doyle and a poem by William Allingham, published by Longmans and engraved and printed by Evans about 1875.

Edmund Evans furnished two plates for the *Graphic*, one of the Albert Memorial in gold and colours in 1872, and another of "The Old Soldier" in 1873.

The time has now come, however, to explain that Evans' reputation will be founded on something more alluring than anything of his which as yet has been described.



MANHOOD

KING HENRY V AT AGINCOURT

From an illustration by Kronheim by the Baxter process in *The Nobility of Life*, published in 1869.

Size of the picture in the book $6\frac{1}{4} \times 4\frac{3}{4}$] [*See page* 96



JUSTICE

KING HENRY V AS PRINCE HENRY BEFORE JUDGE GASCOIGNE

From an illustration by Edmund Evans by the block process in *The Nobility of Life*, published in 1869.

Size of the picture in the book $6\frac{1}{2} \times 4\frac{1}{2}$] [*See page* 96

Edmund Evans

In the printing of children's books he gave to the world something far more attractive than anything done by Vizetelly or Gregory, Collins and Reynolds in their illustrations for children's books, about thirty years previously.

In those of this nature, illustrated by Kate Greenaway, Walter Crane and Randolph Caldecott, Evans will be long remembered, and his work most fondly recorded.

The illustrations in them are all printed by the block process, which in his volumes takes on a new aspect, and are in some respects reminiscent of the Japanese colour prints then becoming popular and making their influence felt on colour-printing in England. They are the work of a genius in colour-printing, and they show that because a book is cheap it need not be bad.

Space does not permit of the description of these books in detail, but at the end of this chapter is a list which has been very kindly furnished by Mr. Edmund Wilfred Evans, whose courtesy it is a pleasure to acknowledge, though it is undoubtedly with pride most justified that he calls to mind the good work his father did and which in his own person he has always done his best, and not without success, to continue.

From the first these books secured a popularity they well deserved, for all of them are refined and elegant productions, and as literature for children are almost ideal.

And yet it is not only children who find pleasure in them. The flat washes of decorative colour, the graceful and simple lines, and the pleasing nature of the stories they tell, many of which are replete with innocent fun, at once bring the adult mind *en rapport* with that of the child.

If ever there were books worthy of the attention of the collector to hand down to generations born and unborn, they are these.

In *Baby's Own Æsop* photo mechanical process blocks were used for the outlines, but the colours were superimposed by wood in the usual manner.

The publication began at a critical time. The Baxter process was nearly dead as an active commercial method of printing, block printing in colours was in a parlous condition, chromolithography for books had passed.

Photo mechanical processes were making strides, and yet these volumes remained something apart—the public loved them and they held their own.

Evans retired owing to ill-health in 1892, and died in 1906 at Ventnor, and was buried in the cemetery there.

In his old age, when modern methods were in full force, he expressed the opinion that no other process than the one he used could have better produced his children's books, but he thought his earlier volumes, so largely copying Birket Foster, could have been better done by methods of the existence of which he knew now, but did not know then.

He said that in the older method, where the printer had to superimpose block upon block, struggling all the time to express a finished water-colour drawing with graduated colours, the result generally was that not only was the transparency of water-colours lost, but the artist's drawing was misinterpreted.

He loved the work he did, he understood his craft, and worked intelligently, and found time to live by the heart and by the brain.

Books Illustrated by Walter Crane

NAME	YEAR OF PUBLICATION
Baby's Opera	1876
Baby's Bouquet	1878
Baby's Æsop	1885
Panpipes	1882
Crane's Painting Book	1889

Books Illustrated by Randolph Caldecott

NAME	YEAR OF PUBLICATION
House that Jack Built	1878
John Gilpin	1878
Babes in the Wood	1879
Mad Dog	1879
Three Jovial Huntsmen	1880

Edmund Evans

NAME	YEAR OF PUBLICATION
Sing a Song	1880
Queen of Hearts	1881
Farmer's Boy	1881
Milkmaid	1882
Hey Diddle Diddle	1882
Frog he would a-wooing go	1883
Fox Jumps over Parson's Gate	1883
Randolph Caldecott's Sketch Book	1882
Come Lasses	1884
Ride a Cock Horse	1884
Madam Blaize	1885
Great Panjandrum	1885

Books Illustrated by Kate Greenaway

NAME	YEAR OF PUBLICATION
Under the Window	1878
Birthday Book	1879
Mother Goose	1881
Day in a Child's Life	1881
Kate Greenaway's Almanacs	1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1897
A. Apple Pie	1886
Kate Greenaway's Calendars	1883
Little Ann	1882
Kate Greenaway's Painting Book	1884
Language of Flowers	1884
Mavor's Spelling Book	1884
Kate Greenaway's Alphabet	1885
Marigold Garden	1885
Kate Greenaway's Christmas Cards	1886
Queen of Pirate Isles	1886
Pied Piper	1888
Kate Greenaway's Book of Games	1890
King Pepito	1889

Chapter Ten Part One

Benjamin Fawcett—Prints by Hand-Colouring—The Rev. Fras. Orpen Morris

To him who in the love of nature holds communion with her visible forms she speaks a various language.—W. C. Bryant.

THIS distinguished engraver, printer, and artist, the son of George Fawcett by his wife Sarah, née Thompson, was born at the then small town of Bridlington, in the year 1808.

Thus in Edward Kirkall, William Savage, and Benjamin Fawcett there are three Yorkshiremen who have played a renowned part in the art of printing in colours from wood.

George Fawcett was the master of a craft of small tonnage which traded between Bridlington and other towns on our coast, but sometimes longer and more venturesome journeys were made by him, and on one of these he died and was buried at Santa Cruz in the Philippines.

During his absence his son and only child was born, and thus it happened that the master of the one craft never saw the tiny soul who in time to come was destined to be a distinguished master of another craft.

Young Benjamin was fairly well educated locally and was, about the year 1823, apprenticed for seven years to a bookseller and stationer at Bridlington named Forth. Very little is known of Benjamin Fawcett's early years, and, like Bewick, Branston, Baxter, and Edmund Evans (all his contemporaries), nothing as to how, when, or where he learned the art that made him famous.

The Story of Picture Printing

The Rev. M. C. F. Morris—a son of the Rev. Francis Orpen Morris, of whom there will be more to be said presently—has recently published his *Benjamin Fawcett, Colour Printer and Engraver* (1925, Humphrey Milford, Oxford University Press), and to that volume indebtedness must be acknowledged for some of the details here given.

Mr. M. C. F. Morris tells us that Fawcett, when quite young, made the acquaintance of Bewick, for whom he had the greatest admiration, and that it is quite possible that that great wood engraver gave him some instruction, or at least hints.

That Bewick's idea was "that prints might, with good effect, be made of subjects fit to embellish almost every house throughout our country from wood blocks printed in colours like paper hangings" is well known, for the genius from the Tyne so informs us in his *Memoir*.

That he may have expressed some of these views to young Fawcett who, later, turned them to good use in his business is possible, but whether he did in fact do so must, we fear, ever now remain a matter of conjecture only.

Mr. M. C. F. Morris further says that Fawcett married twice, firstly a Miss Woodmansey, by whom he had two sons, that she died in the 'forties, and that then he married Miss Martha Porter, who was at one time a colour girl in his employ, and that by her he had six sons and four daughters.

In Mr. Morris' view what brought Fawcett into early prominence was the publication by him, at unprecedently low prices, of a child's primer, a number of drawing-books, a series of copybooks, and a folding booklet portraying the Kings and Queens of England. That the illustrations of most of these were drawn and engraved by Fawcett, that they were novelties, and took so well with the public that great quantities were sold. On one of these Mr. Morris says was the figure of a tiger which—except that the pose of the animal was reversed—was an exact copy of that in Bewick's Quadrupeds, and that this was not the only instance in which Fawcett's work was reminiscent of Bewick.

About 1831 Fawcett started business on his own account in small premises in Middle Street, in the adjacent town of Driffield, as a printer, bookbinder and bookseller.

Of his labours there for some nineteen years little or nothing is known.

During that period he would probably have more time to spare than at any other of his life.

He possibly then made experiments.

The turning point in his career was his meeting with the Revd. Francis Orpen Morris, who, in the year 1844, was appointed Vicar of Nafferton, a straggling village hard by Driffield.

Many parochial duties fell on the vicar there, who, as the poet says, was "passing rich with £40 a year," for that was the precise net amount of his stipend.

Orpen Morris and Fawcett probably met by chance as bookseller and customer. They would soon discover how similar were their temperaments, and that they were about the same age, for Morris was born (at Cove near Cork) in 1810.

Both loved nature, both were possessed of good health and unbounded energy, and both were desirous of giving greater expression to the feeling within them of nature's many visible forms.

On religious and quasi-religious matters Morris had already written some books. He had also probably contributed some articles to *The Naturalist*, which was a journal of natural history.

On some subjects Morris held decided views which landed him into controversy.

He would delight in fishing, and in catching butterflies and moths for his cabinet, by which means he brought instruction and pleasure to many, but he would strongly denounce the vivisectionist.

The result of the meeting of this pair was a literary association which lasted until death ended it within a month of each other, some fifty years later.

An indomitable perseverance, a capacity for prolonged concentration, and a spirit of enterprise, were other marked features in the character of both. Both were masterful men.

Their first known collaboration was in a venture describing the birds, beasts, trees, plants and insects of the Scriptures, which was called *A Bible Natural History*. Morris was the author. It was illustrated by one hundred and sixty hand-coloured wood engravings

by Fawcett, and was brought out in Imperial 16mo. monthly parts at 6*d.* a part, each of which contained eight of the subjects.

The first part was published about 1849, which would be five years after Morris became Vicar of Nafferton. Later it was bound into one volume.

It was followed by a similar book called *A Book of Natural History*, with one hundred and sixty 16mo. hand-coloured wood engravings.

Groombridge & Sons were the publishers of both. They were given the work at the instance of Morris—with whom Fawcett left the decision—because they had previously published a number of works on natural history and were deemed to be in sympathy with the author's and printer's ideals.

The brothers Groombridge, with their long beards, are remembered by some now living.

The first really great enterprise of these two was *A History of British Birds*.

This was a stupendous undertaking, and such a one as only two men of their grit could accomplish. It was written by Morris, printed by Fawcett, published by Groombridge & Sons, and dedicated, by special permission, to Queen Victoria.

The illustrations are all hand-coloured wood-cuts by Fawcett, made from drawings which were obtained from various sources.

It came out in monthly royal 8vo. parts, beginning in 1850 with four plates and twenty-four pages of letterpress to each part, and the price was only one shilling a part.

It was ultimately bound into six volumes.

It was the author's aim, so he says in the preface, to bring out the work at such a price as to place it within the reach of every class whose taste might happily lead them to the study of natural history.

There were in all three hundred and fifty-eight plates all engraved by Fawcett's own hands, and printed on tinted paper and coloured by hand. Each specimen for the colourers was coloured by his wife, his one-time colour girl.

The binding was also done on Fawcett's premises.

The book, in Morris's belief, was the cheapest ever brought out in this country up to that date.

It had an immense sale; in fact, some fifty-fold more than the publishers' original estimate.

The parts took seven and a half years to complete, the last being issued in 1857.

By the year 1895 it had gone through eight editions. For such a work to be carried to a successful conclusion by a bookseller in a small way of business in small premises, in a small town remote from the metropolis, is a literary marvel.

Its success was due firstly and mainly to the low price, secondly to the accuracy, thirdly to the great care taken to be true to nature, and fourthly to the popular writing of the descriptive part.

Thus, like Bewick and Baxter, Fawcett made his reputation by a book on British birds.

Before it was completed Morris was appointed Rector of Nunburnholme, a village which gave him less duties, and more stipend for doing them. Incidentally it also enabled him to devote more time to his literary work.

The first four parts of the *Birds* were completed in Middle Street. That was enough for Fawcett, and he withdrew himself to larger premises and gave up the retail part of his business.

In October, 1850, he went to East Lodge in the same town and remained there to the end of his career.

It was in these premises that all his colour printing work was done.

The next venture was *A Natural History of the Nests and Eggs of British Birds*, which was a companion to the *Birds*.

This was brought out in royal octavo monthly parts at one shilling a part. It was ultimately bound into three volumes.

It is stated in this book that "a new invention has been applied to the department of art under which they [the volumes] are illustrated." Exactly what was here meant is not plain, but the meaning probably was that to some extent printing in colours had been begun at Driffield in this production.

The first number appeared on January 1, 1852, and the last in 1856. Each part contained four plates, which, to a large extent, were hand-coloured wood engravings, printed in many cases on to tinted paper. Groombridge & Sons were the publishers.

At the same time as the last publication, i.e., on January 1, 1852, and running concurrently with it, *A Natural History of British Butterflies* was begun in royal octavo parts which were ultimately bound into one volume.

The plates were again largely hand-coloured wood-cuts. Groombridge & Sons were the publishers.

Birds, nests, and butterflies were at this time largely sought after by an interested public, and the requisite number of parts and re-issues had to be kept up.

But, notwithstanding the pressure on his time, energies and space, Fawcett found the opportunity to print other natural history subjects not by the pen of Orpen Morris.

Two of these were *A History of British Game Birds and Wild Fowl*, by Dr. Beverley R. Morris, who was a brother of Orpen Morris, and who, from about 1850 until the end of 1854, was editor of *The Naturalist*, when Orpen Morris succeeded him and held the office until 1856.

This magazine was printed by Fawcett until about 1856. Now and then it contained a coloured illustration.

A History of British Game Birds and Wild Fowl came out in quarto monthly parts at 2*s.* 6*d.* a part, and was published by Groombridge & Sons.

The sixty hand-coloured wood engravings it contained were all drawn by Fawcett.

It was ultimately bound into one volume.

In 1856 a book by Shirley Hibberd was printed at Driffield by Fawcett, called *Rustic Adornments for Homes of Taste and Recreations for Town-folk in the Study and Imitation of Nature*. Groombridge & Sons were the publishers.

It is octavo in size. The preface is dated February 1, 1856. There was a later edition in 1870, but that is an entirely corrected, revised and enlarged edition, in fact it is a new book, and contains wood-cuts by Lydon.

The name of C. Voyez appears at the foot of each of the coloured illustrations as the engraver of the plates in the 1856 edition, which are, to some extent, hand-coloured, but in parts apparently printed in colours. It is necessary to say "apparently," because in research in the library of the British Museum the light is not too good.

Voyez was, no doubt, a Frenchman.

The previous year there had been published in Paris a French edition of *British Game Birds and Wild Fowl*, so there may be some association between the two.

There is no evidence that Fawcett, prior to his association with Orpen Morris, printed any books in which the illustrations are in colours.

It is clear that the labour of hand-colouring all the multitude of coloured plates which he was now producing would be found by Fawcett to be very onerous, expensive, and dilatory, but what remedy was he to adopt?

A minute examination of his illustrations after the *Birds* and the *Naturalist* will reveal that parts of some of them were printed in colours.

Probably only two processes at that time would be practical for his purpose, and those would be wood or stone.

There is no evidence that he had any knowledge of the latter, but with printing from wood he had been connected all his life, and it would not be at all unlikely that he would adopt it for his colour work, especially as he must have known it was the process being used by Edmund Evans, George Cargill Leighton, and others at that time.

About the period that Orpen Morris and Fawcett became acquainted there was apprenticed to the latter to learn wood engraving a youth of the name of Lydon, who had shown such ability that Fawcett had, during his apprenticeship, specially directed his skill to the preparation of illustrative work.

This lad, in the year 1856, was twenty years of age.

It had been by the force of circumstances that Fawcett had invented a method of colour printing of his own. Exactly what his method was, and whether it differed at all, and if so, materially, from the other printers from wood of his time, the experts, if they can, must decide.

Whatever it was, it became a well-known speciality of his establishment, and for it he was awarded several medals.

But this boy, Lydon, of whom we have spoken, was to add lustre to the Driffield workshop, and as author, poet, water-colour artist, engraver, and general utility man, was to spend upwards of

thirty years in its service, so it is well to know more of him, which can be done in the next part of this chapter.

There was very little actual colour printing and no picture printing at Fawcett's establishment until Lydon became an actual feature of it.

At no time at Driffield was there any oil colour printing so described, nor any imitation of oil paintings. The whole of their illustrative work seems to have been confined to copying water-colour drawings.

Chapter Ten Part Two

Benjamin Fawcett—Frank Lydon—Book Illustrations Printed in Colours

Come live with me, and be my love,
And we will all the pleasures prove
That hills and valleys dales and fields,
Woods or steepy mountains yield.

—Christopher Marlowe.

ALEXANDER FRANCIS LYDON was born in 1836 and came of a military family.

His parents somehow found themselves at Driffield, and there they apprenticed "Frank," as he was usually called, and his younger brother to Fawcett, to learn wood engraving.

Frederick, the younger of them, did not continue, but went with his parents when they moved to Dorchester. Frank soon showed such aptitude that Fawcett did with him as Baxter did with Harrison Weir, i.e., he put him into every department of his workshop.

During his long career at Driffield he did indeed in his works show us all the pleasures that hills and valleys, dales and fields, and woods and steepy mountains yield.

Water-colour drawing was his particular forte, but whether, and if so when, and from whom, he had any instruction there is no record. He seems to have exhibited at the Royal Academy and other exhibitions, but never to have become a member of any water-colour society. Like his master and Orpen Morris, of whom doubtless he would hear and see much, he had a tremendous power for work, and a great love of nature and also a literary bent.

The output during his time at Driffield was so large that it is not practicable in the following pages to set out either all the numerous books printed during that period or even all the volumes Lydon illustrated; but such as we mention will, we believe, include the principal ones covered by those thirty or more eventful years.

What was the first book to contain wood-cuts by Lydon is not easy to determine. There is no evidence that he had anything to do with the first issue of *Rustic Adornments*.

In Agnes Strickland's *Floral Sketches, Fables and Other Poems*, published in 1861 by Hamilton Adams & Co. and Webb & Millington, there are some rather nice black and white wood-cuts signed F. L. (not A. F. L. as he generally signed), which may be the earliest uncoloured illustrations by him. He would then be about twenty-four years of age.

In 1856 there appeared *A Natural History of Ferns, British and Exotic*, of which E. J. Lowe, of Nottingham, was the author.

It came out in royal octavo monthly parts with four coloured plates in each, and sixteen pages of letterpress at one shilling a part. The last number was issued in 1860. It was ultimately bound into eight volumes. Groombridge & Sons were the publishers.

This is probably the first book from Fawcett's establishment where the coloured illustrations are wholly printed in colours. Another point about this book is that the whole of the seventy-nine coloured and nine hundred and nine plain illustrations were drawn by A. F. Lydon; a somewhat remarkable feat.

In April, 1857, there was begun *A Natural History of British Grasses*, also written by E. J. Lowe, which came out in monthly royal octavo parts, with four plates printed in colours in each.

The seventy-four finely drawn plates are by Lydon, drawn from nature on wood for the engraver.

The publishers were Groombridge & Sons. The volume was later published in one volume.

In 1859 the publication was begun by Groombridge & Sons of another natural history book by the same author called *Beautiful-Leaved Plants*. There are sixty exquisite royal octavo plates printed in colours, all of them being from drawings by Lydon.

This volume was selected by the executive from the books illustrative of high-class printing and book-binding at a Paris

Exhibition for presentation to the Empress Eugénie, which was a great compliment to Fawcett's establishment.

If Fawcett was busy, Morris had not been idle. He had written a sequel to *British Butterflies* on *Moths*, and approached Fawcett as to its production, but he felt bound to decline it. It was printed elsewhere, after many great difficulties. The plates of the first eighteen parts were engraved on zinc and printed by Day & Son, and in 1871 Fawcett bought the copyright from Morris, who having written the book in 1859 was, no doubt, glad to see the last of such a troublesome companion.

Longmans were the publishers.

It is evident that Fawcett, who was now over fifty years of age, was more and more leaving the drawing of the illustrations to his accomplished pupil Lydon, and it was in competent hands, young though he was.

Up to now all the coloured illustrations from the Driffield establishment had been natural history subjects. A change in this respect was to come under the initiative of Lydon, and Picture Printing was to be attempted.

The first book of a different character was one published by Groombridge & Sons called *Gems from the Poets*, by an anonymous author. It was begun in 1860, and is essentially an art book. There are twenty-nine plates, including a little round gem on the title page, all printed in colours from original designs and water-colour drawings by Lydon.

It is probably a fact that Lydon was the author, or rather compiler of the volume, as well as the illustrator.

He took a great interest in its production, and superintended the printing of it, and even some of the plates were engraved by him.

It is a fine and interesting volume.

It was followed by another book of about the same kind called *Gems of Nature and of Art*, also anonymous, with twenty-four coloured plates. The publishers are Groombridge & Sons. The illustrations are printed in colours, and the get-up of the book, including the title page illustrated in gold and a coloured picture on it, much resembles the *Gems from the Poets*. It was called a holiday book. Several of the illustrations are natural history subjects. It is so uniform with the book preceding it that altogether there is

a suspicion that Lydon had a good deal to do with it. Some of the illustrations are from drawings by an artist named Wood, and a few are admittedly by Lydon.

These books, good as they are, were the forerunners of something better to follow in *The County Seats of the Noblemen and Gentlemen of Great Britain and Ireland.*

This fine book was edited by Orpen Morris, and came out in parts at 2*s.* 6*d.* each, beginning about 1864, and ending about 1880. The publishers were Longmans.

The work of preparation of the two hundred and forty mansions illustrated by full-page plates, printed from wood in colours, must have been enormous, as great pains were taken to have all the details of the drawings correct, as well as the descriptive letterpress.

Orpen Morris, like many others of the clergy, had always a taste for genealogy. Sir Bernard Burke showed great interest in the publication, and rendered help. The whole of the plates were from drawings by Lydon, who drew them on the wood for the engravers.

He did not actually engrave any of the blocks, but the engraving and printing were all done at Driffield under his supervision. Most of the subjects required at least eight blocks. One of them is produced on Plate 20.

Orpen Morris, in his *Natural History of British Moths*, says: "My object throughout has been in all my works to write for the people at large. I for my part, have sought to elucidate rather than to mystify, and to make others sharers in what knowledge I, myself, have been favoured with the possession of, rather than to set up a pretence to undue importance by a vain display."

On this occasion, however, an appeal was made more to the well-to-do classes, both in the subject and the price, than to the "people at large." The cost of production, however, must have been heavy.

There were one or two re-issues of the book, and for some reason the title was altered on each occasion.

After the first occasion it became *The Ancestral Homes of Britain* and then *Picturesque Views of Seats.*

The next book to be mentioned, whilst it is the largest, is also the most artistic of all the volumes printed at Driffield. It is called *The Ruined Abbeys of Britain*, by Fredk. Ross, illustrated with large



HAWARDEN CASTLE, NEAR MOLD, FLINTSHIRE

From an illustration by Benjamin Fawcett, taken from a drawing by Frank Lydon on the wood in *The County Seats*, edited by the Rev. F. O. Morris and published about 1864.

Size of the picture in the book $7\frac{3}{4} \times 5\frac{1}{2}$]

[*See page* 112



BOLTON PRIORY

From an illustration printed by Benjamin Fawcett taken from a drawing by Frank Lydon and published in *The Ruined Abbeys of Britain.*

Size of the picture in the book 10×7]

[*See page* 113

plates printed in colours from drawings by Lydon of the following abbeys: Tintern, Fountains, Melrose, Bolton, Glastonbury, Dryburgh, Kirkstall, Netley, Furness, Whitby, Jedburgh and Rievaulx.

They are all of great beauty. The publisher was William Mackenzie. It was originally in one volume, but later was divided into two.

The sky effects are as original as they are beautiful and varied. A reproduction of one of the illustrations will be found on Plate 21.

Now once again Fawcett and Lydon turned to natural history subjects, and they are of exceptional merit.

Jonathan Couch's *A History of the Fishes of the British Isles*, with its two hundred and fifty-six coloured plates from drawings by the author, published by Groombridge & Sons, is a good book, but the illustrations are not so fine as in Houghton's book to be mentioned presently. It came out in parts, and was ultimately bound into four royal octavo volumes. The illustrations were drawn on the wood by Lydon, and were engraved and printed under his supervision.

New and Rare Beautiful-leaved Plants, containing Illustrations and Descriptions of the most Ornamental Foliaged Plants not hitherto noticed, by Shirley Hibberd, came out in 1868, the publishers being Bell & Daldy. Its fifty-four plates are printed in colours from drawings by Lydon.

A pleasant book in 1869, which was printed at Driffield, and published by Groombridge & Sons, though its illustrations, printed in colours, are from drawings by the author, Sidney Corner, and not Lydon, is *Rural Churches, their History, Architecture and Antiquity*.

In 1870, Fawcett printed, and Groombridge & Sons published, *Fairy Mary's Dream*. This was written by Lydon, and the illustrations are from drawings by him. There are in it eight full-page pictures printed in colours in tasteful designs in gold filigree, and there are besides various wood-cuts. It is a child's book, the text being in verse, the story being based on the following stanza:

> That night, when slumber closed her eyes,
> In fancy she was Queen
> Of all the lovely butterflies,
> The fairest ever seen.

The many perils to which a butterfly is exposed are related.

Another nice little book for children, published by Groombridge & Son at this time, is *Robinson Crusoe*. Some of the twelve coloured plates bear the signatures of both Fawcett and Lydon.

In the year 1874 there was published by George Bell & Sons David Wooster's *Alpine Plants*, containing the most striking and beautiful of the Alpine flowers. There are fifty-four plates printed in colours, all of them from drawings by Lydon.

In 1879 there is, surely as regards its illustrations, one of the most remarkable books of its time in *British Fresh Water Fishes*, by the Revd. W. Houghton. Each of the species represented is printed in colours from drawings by Lydon. The volume is large, even larger than *The Ruined Abbeys*.

The fish in the forty-one plates seem to stand out from the background, which is usually a landscape, giving an idea of its habits and habitat.

The book secured a gold medal at the London Fisheries' Exhibition, where Frank Buckland had the plates framed and hung. The publisher was William Mackenzie, the same as for *The Ruined Abbeys*.

In 1880 another departure is made from natural history subjects in a volume of considerable merit and interest called *English Lake Scenery*, illustrated with twenty-five coloured plates, printed in colours from drawings by Lydon (a reproduction of one will be found on Plate 22). The publishers are John Walker & Co. No name of the author is given. It may well be and probably was Lydon.

It was followed in 1882 by a companion volume called *Scottish Loch Scenery*, illustrated with a like number of plates printed in colours, all from drawings by Lydon. A reproduction of one will also be found on Plate 22. Again no name of author is given. The publishers are the same as in *English Lake Scenery*. These are probably the last volumes printed at Driffield before Lydon left Fawcett.

In the late 'seventies a great catastrophe fell upon Fawcett in the financial embarrassment of Groombridge & Sons. As will be realized, the transactions between them and Fawcett had been very large, and his pecuniary loss was correspondingly heavy.

He also began to realize that other cheaper and quicker methods of colour printing had come into being.



LOWES WATER

From an illustration printed by Benjamin Fawcett, taken from a drawing by Frank Lydon, and published in *English Lake Scenery*.

Size of the picture in the book 6×4]



LOCH LOMOND

From an illustration printed by Benjamin Fawcett, taken from a drawing by Frank Lydon, and published in *Scottish Loch Scenery*.

Size of the picture in the book 6×4]

[*See page* 114

Frank Lydon

The last works printed by Fawcett which Groombridge & Sons published appear to have been *The Amateur's Kitchen Garden*, by Shirley Hibberd, and *New and Practical Window Gardening*, by J. R. Mollison, both published in 1877.

For one reason or another Lydon left Fawcett in 1883. This was another blow for Fawcett, and added to these events his eyesight became impaired, and he had to undergo an operation for cataract, which interfered with his due supervision of his business.

The last or one of the last books in which Fawcett and Lydon were concerned was *Parrots in Captivity*, by Dr. W. T. Greene. It came out in parts, in royal octavo, the publishers being G. Bell & Sons. It was never finished—the last part appeared in 1887. The eighty-one plates that appeared were printed in colours from drawings by Lydon. The letterpress, engraving and printing were done at Driffield. The book is dedicated "to Benjamin Fawcett by his sincere and obliged friend the author."

When Lydon retired from Driffield he established himself in London, and there he contributed illustrations for numerous magazines and other journals, including *The Illustrated London News*, *The Leisure Hour*, *The Sporting and Dramatic News*, *The Boy's Own Paper*, *Harper's Monthly Magazine*, *Cassell's Popular Educator*, and others.

There are also four subjects sold by him in a packet and called *Frozen Out* (Two ducks and a moorhen), *The Requiem* (Two pigeons and a robin), *Famous Beeches* (Burnham), and *Stoke Poges Church*.

Lydon married Catherine Fitzgerald, the daughter of an army officer, and had a large family. In fact philoprogenitiveness was an attribute of the Driffield establishment, for Lydon, Morris and Fawcett had twenty-eight children between them.

Lydon lived at Stamford Hill, and died on March 20, 1917.

Probably, whilst with Fawcett, he was not restricted to work for the Driffield premises, for in a volume called *Anecdotal and Descriptive Natural History*, written by A. Romer, and published by Groombridge & Sons, in 1872, the eight plates printed in colours bear Lydon's name, although the book was printed by J. E. Adlard, of London. There are other such volumes.

Chapter Ten Part Three

Benjamin Fawcett—His Decline

That tranquil tender sky of blue,
Where clouds of golden radiance skim,
Those ranging trees of various hue,
These were the sights that solaced him.
—COWPER.



AWCETT played his part nobly in inculcating into the people a love of natural history.

The part was congenial to him, and he was ably supported by Lydon, Orpen Morris, and others.

It may be that as a great printer he has not yet been fully appreciated.

This may be to a great extent accounted for by his own modesty of character.

He hated publicity and advertisement, he did not enter into public life, nor in any way seek to draw the attention of his fellow-men to himself. He lived for his work.

He was content "along the cool sequestered vale of life to keep the noiseless tenor of his way." He seldom left his home, and when not at work he tended his garden.

His name will not be found in the catalogue of the British Museum nor in the *Encyclopædia Britannica* nor in the *Dictionary of National Biography*.

This makes Mr. M. C. F. Morris' little biography of this old friend of his father all the more welcome. No doubt he will pardon the present author if he sums up the character of Fawcett in Mr. M. C. F. Morris' own words as follows:

"He did a prodigious amount of work in the most quiet and most unostentatious manner, as well as from the highest motives.

Benjamin Fawcett

"And what were those motives? They were certainly not those by which most men are actuated in these days, namely: pecuniary gain. Such motives as these played a very secondary part in the mind of Benjamin Fawcett. It would, perhaps, have been better in some ways if he had allowed himself to give a little more consideration to the mercenary element in the conduct of his affairs. But his ideals were of the highest, and in everything he undertook his one great aim was to produce the best results, and nothing but the best ever satisfied him. His object was perfection in every detail of his work."

It has been said that if Dr. Johnson arose, owing to the number of words incorporated since his day, he could hardly speak our language.

Could any one back to its mansion call the fleeting breath of Savage, change all around he would see. Here in his own county he would surely rejoice to find the results of his own teaching of half a century previous carried out with such skill, but would he understand it more than Dr. Johnson would our speech?

Undoubtedly there is hand-colouring at first, and hand-touching on occasions afterwards, but the effects are so well produced that in many cases, although printed, his productions have the appearance of water-colour drawings, and so it is often thought the hand-work is greater than it really is.

After Lydon left in 1883 there were some books of note printed by Fawcett with coloured illustrations, but not many; his output declined.

An edition of *The Rose Garden of Persia*, by Louisa Stuart Costello, published by Geo. Bell & Sons in 1887, and *Colour in Woven Design* by Roberts Beaumont, published by Whittaker & Co. and G. Bell & Sons in 1890, are two that may be mentioned.

In or about 1890 there appeared a series of six sporting subjects which are so unlike the taste of Fawcett, and so dissimilar to anything he had previously done, that there must be some doubt whether he had anything to do with them. Perhaps they were the work of one of his sons. In the production of them photography seems to play some part.

Fawcett wished to produce *Gems of Nature and Art*, and he did so, not only in the book that bears that name, but always, and these grotesque hunting scenes are neither.

Fawcett understood the mixing of colours, and he was very particular that the persons in his employ whose duty it was to do this did it in the right way. He superintended every detail, and he was most exacting that the print should, as far as possible, be an exact copy of the water-colour drawing.

It was never easy for him, in a remote Yorkshire town, to obtain the right pigments, but he did his best, and mixed them on his premises. He obtained the most effective wood for the blocks; and generally did all he knew to obtain the finest results.

He died on January 12, 1893, at Driffield, and, as was most fitting, he was buried in the cemetery there.

The business did not long survive his decease, and in January, 1895, it was sold by auction.

No one who really knows the work of both Baxter and Fawcett would attempt to draw a comparison. The work of each is so good in its way, but the way is so different.

Baxter, in the main, copied oil paintings, Fawcett water-colour drawings.

Neither employed lithography; both used hand-presses. Their inks were different.

Good as Fawcett was in landscapes, Baxter was as good.

Baxter was a great delineator of the human features; this was unknown to Fawcett.

Neither did the latter ever print anything comparable to the fine historical subjects of the former.

Baxter did little in the way of natural history.

Baxter's work was largely in connection with prints apart from books; Fawcett's was exclusively confined to book-illustration.

Baxter's method was a metal plate as a foundation, Fawcett confined himself to the pure wood-block process.

And so there glided from the world one of whom it was said on his funeral card, "A worthy and excellent master and much esteemed by his employees." His works remain.

Chapter Eleven Part One

Lithography: Its Introduction and Early Days

The Crayon Style—Stump—Lithotint

SENEFELDER—HULLMANDEL—ENGELMANN—
HARDING—NASH—JNO. FREDK. LEWIS

He builded better than he knew,
The conscious stone to beauty grew.
—EMERSON.

IN another day and in another clime the heathen in his blindness bowed down to wood and stone. He would be blind, indeed, who did not see the great part that lithography played in the Victorian era, and heathen, too, if he did not appreciate the beauty to which it attained. Heretofore in this volume, picture printing from wood has mainly been dealt with, now printing from stone must be more prominently brought upon the scene.

To deal fully with the subject would require a whole volume of its own, but some account of it cannot be avoided if a serious attempt is to be made to describe accurately the conditions of picture printing in the period to which this volume is directed, when the wholly printed coloured picture was struggling to come into its own.

Publishers and others were seeking to find quicker, cheaper, and more convenient methods of illustrating their books than had prevailed in the past, and are still doing so.

On the other hand, any new inventions which interfered with the existing order of things could not fail to find opposition from those whose interests were affected.

The main competitors were wood, stone, and Baxter's process, two of which were mechanical and the other chemical.

Between these the struggle was keen.

To-day the stone of the lithographer has been largely superseded by metal, and if the efforts now being made by him towards "dry lithography" should succeed and he is able to eliminate water as it has hitherto been used, the distinction between the letter-press and the litho-press man would be greatly reduced, and one machine could be made to serve two purposes, a possibility never dreamed of in early days.

Until the advent of machinery the cost of the litho press was greater, on account of the ruinous waste of skilled labour, which compelled a competent man to exhaust his energies, and unfit himself for the more delicate operations of his art, by the drudgery of dragging heavy stones through the press like a common labourer.

Every improvement in letterpress printing at that time seemed to synchronize with some advance by lithography.

To Johann Nepomuc Franz Alois Senefelder is due the invention of lithography. He was born at Prague in 1771, and was the son of one of the performers at the Theatre Royal, Munich.

The name of Nepomuc will be familiar to those who possess Baxter's print of "The Bohemian Peasants." The owner of that euphonious name was the patron saint of Bohemia.

It being contrary to the paternal wishes that Senefelder should be an actor, he studied jurisprudence instead at the University of Ingoldstadt.

His father then dying, and the boy being left in reduced circumstances, he was forced to abandon his academic career.

By way of diversion, in 1789, he wrote a little comedy which met with success. This inspired him with the ambition for further literary work, and he also thought he would like to be the printer and publisher of compositions of his own.

With this end in view he acquired a press and started experiments, and after searching in several directions in 1796 he hit upon

the discovery of lithography by an accident connected with his mother's laundry bill.

As early as about 1800 there was deposited in the Patent Office in England a circumstantial account of his discovery.

An attempt was made some year or two after then to establish the art here by a Mr. P. André, who was a partner of Senefelder, and by Senefelder himself, both of whom came to London.

If a patent was actually taken out it was in the name of André on behalf of Senefelder.

Some specimens of what they called "Polyautography" were published, and a society was formed.

The earliest Polyautograph in England is one in the South Kensington Museum, dated 1801.

A renewed effort was made in 1807 by two other German lithographers, Volweiller and Kergenrader.

The English were inclined to reject the process unheard and untried, but from 1802 to 1807 experimental sketches by leading artists were made.

The first English book to have a lithographic illustration was Jno. Thos. Smith's *Antiquities of Westminster* in 1807. The illustration in it was inspired if not produced by André.

Lithography is essentially a German art, and most of the early names connected with it will be found to be Teutonic.

The foundation of it in England is involved with the practice of it in other countries, but as this book does not purport to give more than a glance at lithography in its relation to the Picture Printing of the days to which this volume is directed every effort will be made to limit the events and people mentioned to this country alone.

Lithography in its primaries is a method of copying, either a chalk drawing on a grained stone or with ink on a polished one.

The first person to bring it into prominence in this country for pictorial purposes was Rudolph Ackermann.

From 1809 to 1828, in addition to his other activities, he published a magazine called *The Repository of Arts*, *Literature*, *Commerce*, *Manufactures*, *Fashion and Politics*, and in its issue for the month of April, 1817, is an uncoloured lithograph, in the crayon style, of St. Elizabeth Castle, Jersey, taken from a drawing by Samuel Prout.

The "crayon style" was so called because of the resemblance of it to a crayon, chalk, or lead-pencil drawing.

It is described as "A specimen of Ackermann's lithographic art." The name of the actual lithographer is not disclosed, nor is it, apparently, known who it was.

This specimen is probably the first lithographic picture to appear in any journal in this country.

Accompanying the picture in the *Repository* is a very enlightening account of the process by which it was done.

It says that the admirable productions which had of late appeared at Munich, consisting of works of modern artists as well as imitations of ancient masters, had excited such a spirit of emulation in Mr. Ackermann that he was determined to use his best endeavour to rival the professors on the continent. Other lithographs followed in succeeding numbers of the *Repository*.

As an outcome of Ackermann taking up the art he paid a visit to Senefelder, in 1818, in his own country, and then, in 1819, he published, in London, a translation by A. S. (probably Senefelder himself) of the inventor's book called *A complete course of Lithography, containing Clear and Explicit Instructions in all the Different Branches and Manners of that Art accompanied by Illustrative Specimens of Drawings* which had been published at Munich the previous year.

The translation contains an "Advertisement from the publisher," signed by Rudolph Ackermann, and dated March 1, 1819, in which he says: "I myself entertain no ordinary degree of fondness for the art, and feel warmly interested in the success of whatever has a tendency to promote its diffusion. I am, therefore, extremely anxious to see it naturalized in this country, and in the same flourishing state in which it is at present on the continent."

The date of this publication would synchronize with the publication by Savage of his *Hints on Decorative Printing from Wood*.

In the translation of Senefelder's book all the illustrations are by "R. Ackermann's Lithography." It had been proposed that Senefelder should himself supply them, but the heavy duties imposed in this country at that time on such things rendered such a course impossible.

From the translation can be obtained information from the "inventor of the art of lithography and chemical printing" as

Senefelder describes himself, of his many experiments, disappointments and successes, and it shows how far he had foreseen and how few things he had overlooked.

In the "Preface," written by the Director of the Royal Academy of Sciences, at Munich, the latter says:

"How interesting would it be to read all the private circumstances of the lives of John Guttenberg, or John Faustus, if a narrative of the origin of typography similar to this of the origin of lithography were in existence."

As a commentary on this it may also be remarked how interesting would it be and how much easier the task if all the private circumstances of the lives of the various notabilities mentioned in this volume had also been left in narrative form similar to that of Senefelder.

Senefelder was a prophet, too, for he remarks in his book of his invention, "The manner of printing in different colours is capable of such a degree of perfection that I have no doubt perfect paintings will one day be produced by it."

Was not George Baxter a prophet also? Did he not foresee a similar result from wood, for did he not inspire, if not actually write, concerning one of his own early efforts in 1835 the following statement?

"The frontispiece is a very successful specimen of a new art which will no doubt before long be brought to such a degree of perfection as to produce fac-simile copies of the finest oil paintings." Both these assertions were, when written, very far from being fulfilled.

Senefelder in his lifetime never realized his prognostication.

Baxter, on the other hand, lived for over thirty years after giving expression to his prediction, and during that time accomplished what he foretold.

Since Baxter's death sixty years and more have passed, and over ninety since Senefelder died.

If both could visit the earth to-day the latter would find in the posters in the streets and in our journals, but not much in our books, his invention brought to a perfection he could never have contemplated; the former would find his invention gone as a commercial possibility, and that it had never attained to a beauty greater than that with which he endowed it.

Both died poor as did so many Victorian colour printers.

Lithography soon spread over Germany. Senefelder was always working at new ideas, and to his own detriment overlooked the practical side of it.

The principle is simple. The printer draws on a very level stone with greasy material, he then wets the whole surface of the stone, but as the greasy material constituting the drawing has a natural aversion for water, those parts of the stone alone which are not covered with the greasy material imbibe it.

The printer, whilst the stone is wet, passes a thick and greasy ink over its whole surface: the greasy lines of the drawing receive the ink, the wet surface of the stone rejects it.

A sheet of paper is then strongly pressed on the stone which receives the printing ink that has been applied to the drawing, and gives a reversed fac-simile of the original. The stone is wetted afresh, charged with ink, and thus a series of impressions is obtained.

The only essential difference between lithography and chromo-lithography is that while the former requires one drawing on stone and only one printing, the latter demands a series of drawings on several stones, impressions from which are taken in succession on the same paper until the complete picture is produced, each stone being printed from with a different colour prepared in the form of a printing ink.

The principles are very similar to those for block printing in colours.

In both cases in the first instance the design is prepared and the number of colours in which it is to be reproduced decided upon, then that portion of it which is to be in any selected colour is drawn on a litho stone or block as the case may be, and in the same way with the other colours, each on a different stone or block, the finished print being the result of impressions from all the stones or blocks.

Senefelder, in the course of his experiments, noticed that the colour of the stone often deceived the artist in the just proportion of the tints, and that in general the drawing on the half-tinted stone had a better effect to the eye than on the white paper.

This fact, he says in his book, "induced some artists to take impressions on a yellowish paper like the stone, but that kind of



JOHANN NEPOMUC FRANZ ALOYS SENEFELDER
Born 1771. Died 1834.
The inventor of lithography.

Taken from a lithograph in Ackermann's translation of his book, published in 1819, showing his method of a tinted ground.

Size of the picture in the book $8\frac{3}{4} \times 6\frac{3}{4}$] [*See pages from* 120 *to* 125

paper was expensive when of the best quality, and the inferior kinds contained ingredients which soiled the impressions."

Senefelder, therefore, tried experiments in printing yellow colour on the paper first, but that could not be made effective without great difficulty.

He then adopted the method of printing a yellowish tint by means of a second stone on the drawing already printed.

He found this the cheapest and most expeditious, and it had also the advantage that the margins of the paper could be left white, which heightened the effect of the drawing.

But still there remained a difficulty in obtaining the high lights, as, of course, the second stone printed them yellow.

This he tried to get over by printing them in white oil colours, but the effect was not good.

Then he arranged white spaces for the lights in the tint stone and thus produced his lights by the mere effect of the untinted paper.

Most of the early lithographs that appeared in this country after the first few years adopted the principle.

The idea was, perhaps, taken from the chiaroscuros of an earlier age. It was also in a measure adopted by the later block printers. The tint of the paper of the prints in Baxter's *Cabinet of Paintings* was communicated from a separate copper plate.

In the translation of Senefelder's *Complete Course of Lithography* is a portrait (the only authentic one known) of Senefelder, done in this manner, which is reproduced in this volume on Plate 23. See also Plates 6 and 8 as to tinted backgrounds.

Senefelder had a great dread of having his physiognomy copied, and this one had to be procured by stealth.

In Senefelder's book, as showing early attempts at coloured lithography, the large "B" in "Beatus Vir" from the Maintz Psalter of 1457 is given. Savage also, in his *Hints on Decorative Printing*, gives this same letter from wood blocks.

Lithography took about seventeen years to get from Munich to Paris, but it reached the French capital before it arrived in London.

Godefroi Engelmann, who was born at Mulhouse in 1788, was the first to open in Paris a lithographic establishment of any importance. This he did in 1816.

The Story of Picture Printing

The most important name in England in connection with the early days of the art is Charles Joseph Hullmandel, who was born in May Fair, London, on June 15, in 1789.

During the first twenty or more years of the art here his name is almost ubiquitous.

It was with Engelmann in Paris that Hullmandel studied before he practised in this country.

Hullmandel was the son of a member of a German band playing in London. His mother was French, but he was very insistent that he was an Englishman.

He must have started an establishment here about the time that the first lithograph appeared in 1817 in Ackermann's *Repository*.

As early as 1818, he produced in the crayon style on white paper his *Twenty-four views in Italy* which in the book are stated to be drawn from nature, and engraved on stone and published by Hullmandel from 52 Ossulston Street, Somers Town.

From the fact that they are stated to be printed at "Moser & Harris', litho press, at 52 Ossulston Street," it looks as if Hullmandel had not then yet established, or if established had not got into working order any litho establishment of his own, and that there were then in London other lithographic establishments.

In 1819, however, his *Description of the Château des Rochers* was published, also on white paper in the crayon style, and in the book it is stated the views are drawn from nature by Hullmandel, and published by him from 51 Great Marlborough Street, and this is where his litho establishment was situated.

In 1820, Rodwell & Martin published a translation by Hullmandel from the French of De Charleville Raucourt's book called *A Manual of Lithography or Memoir on the Lithographical Experiments made in Paris at the Royal School of the Roads and Bridges clearly Explaining the whole Art, as well as all the Accidents that may happen in printing, and the different Methods of avoiding them.* Engelmann published a somewhat similar volume at the same time in Paris.

There is to this translation of Hullmandel a "Preface" written by Hullmandel dated December 10, 1819, in which, after reminding us that the art was divided into two parts—the execution of the drawing and the printing—he says it was so subject to failures when not sufficiently understood that a sure guide had long been wanted.

Lithography

On the question of inks, Col. Raucourt says in the book that black, varnish, and printing ink were to be found in shops, but none of them were proper for lithography; that all the materials necessary could not be employed in the state in which they were bought, some previous manipulation being always necessary.

Hullmandel also says, in the preface, that he had long found out the whole success of the printing depended on the nature of the inks employed.

There can be little doubt that as with block printing so with lithography the great difficulty was this question of the inks, not only in London but also in Paris.

In 1821, probably with a view of furthering the art in London and Paris, Hullmandel made an agreement with Engelmann to pay him a certain sum for a fixed number of years, upon the condition that he should communicate to him during that period all the processes employed by him as well as all the discoveries that he might make in whatever concerned lithographic printing.

Presumably also there was a clause that Engelmann should not, during the currency of the agreement, open any lithographic establishment in London.

In 1821 Rodwell & Martin published on white paper in the crayon style six lithographic impressions of *Sketches from Nature made by Francis Nicholson.* They were printed by Hullmandel.

In 1822 there are by the same publishers *Views to Illustrate the Route of Mont Cenis* and *Views to Illustrate the Route of the Simplon.* Both are from drawings by Major Cockburn, and were printed by Hullmandel on white paper, the drawing on the stone being by James Duffield Harding in the crayon style.

In this year also there was published by the same publishers, and printed by Hullmandel, what must have then appeared a fine book called *Britannia delineata: Comprising Views of the Antiquities, remarkable Buildings and Picturesque Scenery of Great Britain.* Some of the illustrations were drawn from nature and on the stone by Hullmandel, and others were drawn on the stone by J. D. Harding, Samuel Prout and William Westall, R.A.

Two of the plates are stated to be published by R. Ackermann. The book was dedicated by permission to King George IV.

These books are interesting as here there is for the first time the association of Hullmandel with the distinguished water-colour artist and lithographer James Duffield Harding, who, being born in 1798, was then only twenty-four years of age.

He was a drawing master, and the son of a drawing master who had been a pupil of Paul Sandby. James Duffield Harding himself had been a pupil of Samuel Prout, who in the last-mentioned volume is seen illustrating the same book as his pupil.

Harding and Hullmandel were associated for many years, and did much to improve the art, and to help and encourage one another.

The association here of Hullmandel and Ackermann may be also noted. If not the first, it is not the last association, for in 1824 they jointly published in London a book called *The Art of Drawing on Stone giving a full Explanation of the various Styles, of the different Methods to be employed to ensure success, and of the Modes of Correcting, as well as of the several Causes of Failure;* and a very entertaining volume it is.

The introduction, dated from 51 Great Marlborough Street, is unsigned, but was clearly written by Hullmandel. It reminds us that:

"Like most inventions which interfere in any degree with an existing process, lithography has many enemies, and has been cried down (most unaccountably indeed by several printers of eminence) as a degrading art, and the means of bringing the works of artists into contempt."

It further points out that a lithographic impression is not even a fac-simile of the work of an artist of eminence, but the original drawing itself, a feature peculiar to lithography.

Then, after complaining of these illiberal attacks upon lithography, it goes on to say:

"Far from discouraging me, it will but inspire me with fresh zeal, and make me strain every nerve, as far as lays in my power, in the attempt to bring the art to perfection, and to belie all the predictions of those whose interest it is to cry down so useful an invention."

The book confesses that "corrections in the chalk style cannot be made to any great extent—in dabbing it was impossible."

The "dabbing style" is mentioned in the book as "one of the most recent important improvements, that it had been invented by

Engelmann, and that by means of the process skies and delicate tints may be produced in half an hour which it would take a week to equal with chalk."

This is, most likely, the beginning of the process by which, in the evolution towards chromolithography, part of the tints were printed.

In this method, it informs us, J. D. Harding had made certain improvements with the dabbers.

The book certainly contains some very fine specimens of lithography, drawn and printed by Hullmandel, and also contains a goodly list of the lithographs which Hullmandel had, up to that date, printed for Ackermann.

It also goes into the question of the method of correcting, and describes other methods, which it says have rarely been adopted here.

Nicholson, in 1820, published a book called *The Practice of Drawing and Painting Landscape from Nature*. Murray published a second edition in 1823 and the illustrations were produced in lithography instead of the aquatint of the first edition. It is of interest to compare them.

In 1824, Murray also published *Views in Egypt and Nubia*. The illustrations are executed in lithography by James Duffield Harding and William Westall from drawings taken on the Nile by S. Bossi. They are printed by Hullmandel in the crayon style, but one or two have a tinted background.

After a couple of years' experience of his arrangement with Engelmann, Hullmandel began to repent of it, and came to the conclusion he was getting nothing for his money, and was learning nothing but what he could acquire gratis in any establishment in Paris he might visit, Engelmann's process being in no way different to any other.

Hullmandel therefore accepted Engelmann's proposal to end the agreement; the latter was then at liberty to open an establishment in London, which he did in 1827 under the style of Engelmann, Coindet & Co.

There was, however, an English partner in the firm, one Thomas Crofton Croker, who married Francis Nicholson's daughter. He had an acquaintance with lithography and got it used in the Admiralty for plans, etc.

In 1827, Rodwell published *Winter Sketches in Lapland; or, Illustrations of a Journey from Alten on the Shores of the Polar Sea Through Norwegian, Russian and Swedish Lapland to Tornea, etc.*, by de Capell Brooke. The illustrations, in some of which fine snow effects are given, were drawn on the stone in the crayon style by J. D. Harding and printed by Hullmandel, a single yellow tint being added after. The high lights are skilfully arranged.

The book is dated 1827, but some of the plates in it are dated earlier, and bear the publishing name of J. Murray.

In this year Hullmandel published a small book or pamphlet called *On Some Important Improvements in Lithographic Printing*. It gives us an insight into the state of feeling between the two establishments, for Hullmandel states:

"A foreign lithographic establishment lately settled in this country, having set forth to the public that they possessed an advantage peculiar to themselves, viz., the power and possibility of retouching." He then goes on to complain that "A plan has been adopted with a view to injure me of spreading false reports concerning my establishment, and great pains have been taken to impress a belief that I took the idea of using a facing to the stones (previously to the drawings being executed on them) from an establishment in Paris.

"Now I here solemnly declare that, so far from my having obtained the knowledge of the use of facing from abroad, the thought is peculiarly and exclusively my own, and that when I first adopted it not only no establishment in Paris had any idea of such a process, but to my knowledge no other lithographic establishment had ever used it."

In the book there are set out examples showing how well able he was to "retouch," that is to restore a lithographic drawing to its former state when it begins to wear out, and the light and middle tints begin to disappear.

He sets forth in the book a letter from Professor Faraday and one from J. D. Harding to prove from their knowledge that Hullmandel was able to do all that he claimed.

Possibly Hullmandel's method of facing was different from Senefelder's.

In July, 1829, an article appeared in the *Foreign Review* which, although it seems to have still further embittered the relationship

between the two houses, was in fact a most enlightening history of the art by one who obviously knew all about it.

Hullmandel declared that Thomas Crofton Croker wrote it, and this does not seem to have been denied. Hullmandel's grievance was that the article intended the reader to suppose that Engelmann's establishment in Paris was the father and main stock and the other establishments all subsidiary, and that Croker wished to insinuate that he was nothing but a pupil of Engelmann, and to deprive him of discoveries which were really his.

The article, however, is of interest. It points out "the value of lithography is incalculable, as thereby the expenses are greatly reduced, and the delay in consequence of the slow operations of the engraver avoided altogether."

Then it further pointed out that the reasons why the art then had enemies were (1) The studied opposition of persons who thought they were interested; (2) The disappointment of those who had failed in their first attempts; and (3) The impressions produced by incompetent printers.

Lithography, it says, "is now, even in the hands of an inferior printer, no longer an imperfect art, as the supposed impossibility of repairing an injury or correcting a fault after impressions have been taken is obviated by an important discovery by Mr. Coindet, the head partner of the house of Engelmann, Coindet & Co., who, in 1827, opened a lithographic establishment in London, which affords to the artist the power of altering the effect and general arrangement of a drawing after it is prepared, and makes lithography highly valuable."

This was too much for Hullmandel, and he soon got out a strong pamphlet in answer.

Thus the undignified squabble between the two houses went on, but it more or less ceased in 1830, when Engelmann's London house was closed as it did not pay.

A rather interesting series of *Sketches of Mdlle. Taglioni, in the characters in which she appeared, drawn from life by A. E. Chalon, R. A., and on stone by R. J. Lane*, was published in 1831 by J. Dickinson. It was printed by Hullmandel.

Engelmann published, in 1830, a *Manual of Lithography* to which Hullmandel replied in 1832, by the publication by Messrs. Longmans

of a manual of his own clearly explaining the whole art, and bringing the improvements in it up to date. Except for the incorporation of some selections from a book by Mr. Brégaut, Hullmandel's volume does not carry matters much farther than his earlier manual.

In 1835, Engelmann published his *Manuel en Couleurs*, and in 1837 he obtained a patent in France for "Chromolithography," the name it has ever since borne.

It will be observed these dates correspond with Baxter's patent, and his *Cabinet of Paintings*.

Engelmann died in 1839, which was the year in which the first pictorial chromolithographs (but by a method not now used) were published in England, i.e., those by Thomas Shotter Boys as described farther on in this chapter.

After *Winter Sketches in Lapland* most of the lithographs appeared in the same way for some years, i.e., with a tinted ground.

The people seem, during those times, to have had a mania for geographical views, and we find books representing scenes from all over the world. It may be the wars made them so insular that in the years following the peace interest in foreign lands was strong.

One fine book of the kind was *Harding's Sketches at Home and Abroad*, published by Charles Tilt in 1836. The illustrations were designed and drawn on the stone by J. D. Harding and printed by Hullmandel. The drawings were made on the spot with pencil on tinted paper and the lithographs are exact imitations.

In *Harding's Portfolio*, in 1837, printed by Hullmandel, an advertisement in it of *Harding's Sketches* says: "By this process a lasting effect is produced, the tints thus obtained being permanent and free from dinginess which has hitherto been such a fatal objection to their production in the usual manner." The dinginess was the appearance of the black lithograph through the tint.

In 1838, in *Architecture of the Middle Ages*, drawn from nature and on stone by Joseph Nash, published by M'Lean, the illustrations are said to be executed in Charles Hullmandel's new stump style.

The "Preface" remarks that "In producing the effects of the original sketches, Mr. Nash begs leave to express the obligation he is under to the new style of lithography invented by Charles Hullmandel, without which indeed Mr. Nash would never have had courage to encounter the labour necessary by the old method to have pro-

duced the desired effect. By the introduction of the stump in place of the point for making large tints the artist has an instrument placed in his hands which for freedom and rapidity of execution—admitting at the same time both of the greatest delicacy as well as force of tint—nearly equals the pencil (in the sense of a brush) in colour; indeed it may almost be called printing on stone."

Hullmandel never patented this improvement.

In 1838, in *Colour as a Means of Art* by Frank Howard, published by Charles Tilt, Hullmandel tried partial printing in colours, but he so overloaded his plates by hand-colouring that there is no wonder the author said "they were not calculated to display Mr. Hullmandel's improvement to advantage."

In 1840, after laborious experiments with George Cattermole, the water-colour artist, Hullmandel patented what was called "Lithotint," a variation of the words "aquatint" and "mezzotint." It was described as "A new effect of light and shadow uniting a brush or stump drawing or both combined, produced on paper, being an impression from stone prepared in a particular manner for that purpose."

In effect a "lithotint" was an aquatint from stone.

The *Park and the Forest*, by J. D. Harding, published by M'Lean in 1841, printed by Hullmandel, is a fine specimen of Hullmandel's patent style, so is *The Baronial Halls and Picturesque Edifices of England*, from drawings by J. D. Harding, George Cattermole, Samuel Prout, and others, published by Chapman & Hall in the year 1848.

Many of the lithographs in the numerous books of the time have a modicum of printed tones: the rest of the colours are applied by hand, thus following the aquatinters in an earlier period of the century.

Roberts' *Holy Land, Syria, Idumea, Arabia, Egypt and Nubia*, from drawings on the spot made by Roberts in 1838–9, is a fine volume. It was published by Moon, in 1850, as a whole, but it came out in parts between 1842 and 1849. It was printed by Day & Son.

Roberts was nine years on the book, but he did none of the lithography, which was effected by J. D. Harding and Louis Haghe. The first half of the book was printed in one tint, the later parts in two, and one plate, "The Simoom in the Desert," has three.

It is interesting to recall what Roberts said in 1849, when he gave evidence on the application to renew Baxter's patent: "Louis Haghe has the engraving of my book *On Egypt and Assyria*, and is the only person who has been able to carry out the illustrations, which are from stone.

"Hullmandel has not, so far as I am aware, produced printing in colours.

"Mr. Baxter has suggested to me that lithography is limited to one thousand impressions, whereas this (Baxter's process) may be carried out to many thousands."

Roberts seems to have overlooked Thomas Shotter Boys.

Besides the foregoing there were other lithographers of note at that time, such as Joseph Nash, before mentioned.

He was born in 1809, and was the son of a Croydon clergyman-schoolmaster.

His principal productions are, perhaps, *Architecture of the Middle Ages*, before referred to, and *The Mansions of England in the Olden Time*, published by M'Lean between 1839 and 1849, in four sections, which could be had either plain or hand-coloured. He died in 1878.

Mention must also be made of John Frederick Lewis, who made a tour of Spain in 1833–4, and then published, in 1835, by Hodgson, Boys & Graves, *Sketches and Drawings of the Alhambra*, and in 1836, by Moon and himself, *Sketches of Spain and Spanish Characters*.

From these publications he is usually called "Spanish Lewis" to differentiate him from Fredk. Christian Lewis, his father, who was an aquatinter.

Another fine publication the son illustrated was *Illustrations of Constantinople*, but in this case he did not make the original drawings as he did for his Spanish books.

For these volumes Lewis did the actual drawing on the stone for some of the illustrations, but not for the whole of them. Hullmandel did the printing.

Lewis died in 1876.

Lithography in 1847 had been in operation for over thirty years in this country. That progress had been made no one could deny, and some of these books are very delightful productions of their



Wm. Scott, Lithog. *Printed by Chas. Hullmandel.*

LEWES BRIDGE, 1781

An early lithograph printed by Hullmandel in the crayon style

Size of the original picture 10½×8]

[*See pages* 121, 122 *and* 135



In Lithotint by J. D. Harding. *From a drawing by George Cattermole*

NAWORTH CASTLE, CUMBERLAND

An early lithograph printed by Hullmandel in his patent lithotint style. It was an Illustration to *The Baronial Halls and Picturesque Edifices of England.*

[*See pages* 133 *and* 135

time, but it had still a good way to go before it attained to complete chromolithography as an established practice.

Toned paper, stump, lithotint and hand colour were, however, by this time becoming antiquated. The public preferred the illuminated books. In *Scotland Delineated*, published in 1847, although illustrated by noted artists like Nash, Harding, Roberts and others, the publishers had to confess failure largely upon the ground that it was not "new."

In 1848, Owen Jones published his first completely printed chromolithographic pictorial prints, not colours impressed over black lines, but where the colours themselves formed the pictures.

If aquatint would be forced to admit the great help it received in the early days of the nineteenth century from the water-colour artists of that time, and the revival of printing by the block process derived much of its strength and support from the printers in water-colours of its day, what shall be said of lithography?

The names of Francis Nicholson, Samuel Prout, James Duffield Harding, Joseph Nash, Thomas Shotter Boys, Louis Haghe, John Fredk. Lewis, David Roberts, George Cattermole and William Westall, all members of one or other of the great water-colour societies, must for ever be coupled with lithography in the first thirty years of its existence, and without them it would never have attained to the distinction it did.

Full printing in colours by both wood and stone was, however, knocking at the door.

The death of Hullmandel, in 1850, seems the event to ring out the old system and usher in the new. He never lived to see the Great Exhibition and its contents, but his firm of Hullmandel & Walton exhibited specimens there of his lithotint work.

With full chromolithographic work we will deal in the next three parts of this chapter.

On Plates 24 and 25 specimens of Lithography in the crayon style and in Lithotint are shown.

Chapter Eleven Part Two

Chromolithography

Wm. Day—Louis Haghe—Owen Jones—Henry Noel Humphreys "Illuminated Books."

Often do the spirits
Of great events stride on before the events,
And in to-day already walks to-morrow.
—Coleridge.

THE work of the four men whose names are at the head of this chapter was in their lives so lovely and beautiful that in their death it cannot well be divided.

The last part of this chapter dealt with lithography in its early phases, this part leads us into its next or middle stage when chromolithography was applied to the illustration of those beautiful volumes "the illuminated books," which, being greatly neglected by our own countrymen, are rapidly leaving the country.

William Day, so it is said, was at one time a law-writer. The first occasion on which his name appears in the London directory is in the year 1813, when he was at No. 13 Goswell Road, and he is described as a printer.

By 1828 he is at No. 17 in the same street, and is then described as a "printer and bookseller."

In 1829 he is at No. 17 Gate Street, and is then described as a "lithographic printer and press manufacturer."

Louis Haghe's name does not appear with that of Day in the directory until after 1829, but it is likely that their association took place the previous year. The first time Haghe's name does appear is

at Gate Street, at the same address as Day, but not as partners. A year or two after, however, the firm is given as "Day & Haghe," lithographers to the Queen and Queen Dowager.

By the foregoing, therefore, it appears that although Day was settled in premises of his own before Hullmandel, he did not practise lithography until some time after that distinguished contemporary of his had become famous in the art.

Hullmandel devoted himself to the artistic side from the beginning, Day was more attracted to the commercial aspect, and yet the latter was destined to be the nucleus from which sprang the present firm of Vincent Brooks, Day & Son, which, for artistic and pictorial lithography, is probably the oldest and most historic in the country.

It was after Louis Haghe joined Day that the firm of "Day & Haghe" became prominent as lithographers.

After the death of Hullmandel, in 1850, they became as much the universal providers of chromolithographical pictures as he had been for the lithographical.

Many noted books can be placed to their credit.

Louis Haghe was born at Tournay, in Belgium, on May 7, 1806. He was the son of an architect of that town.

Just as he was of an age to begin his professional career a lithographic establishment was set up at Tournay by the Chevalier de la Barrière, a Frenchman.

Haghe became a student. A Mr. de Jonghe commenced at the school a series of drawings, namely *Vues Pittoresques de la Belgique*. In these Haghe assisted. The Chevalier returned to France, but Haghe and Mr. de Jonghe remained and finished the *Vues*.

A young Britisher named Maxwell found his way to the school and received instruction from Haghe.

Later Maxwell persuaded Haghe to come to London.

Some idea of dates may be gleaned from a book published in London in 1827 by T. Flint, called *Travels through Sicily and the Lipari Islands in the month of December*, 1824, *by a Naval Officer*.

This is probably Haghe's first work in this country. He would then be twenty-one years of age.

The illustrations in the book are uncoloured lithographs in the crayon style on white paper.

The letterpress tells us that they are from "drawings made on the spot and on stone by Louis Haghe."

From this we may assume Haghe was in 1824 in Sicily and the Lipari Islands.

There is nothing in the book to establish any connection of Haghe with Day as early as 1827.

Lays and Legends of the Rhine, by J. R. Planché, published in 1832 by Charles Tilt "from sketches made on the spot by Louis Haghe," is also an early book to bear his name, but he seems to have taken no part in the lithographic part of it. In March of the same year, however, he lithographed from the drawings of J. M. Gilbert some very excellent plates for *Views of the principal seats and marine and landscape scenery in the neighbourhood of Lymington*. These were afterwards published in book form in 1835 by Ackermann.

As described in the last part of this chapter, lithographs at that time were printed in black on to a tinted ground, the high lights being obtained in white by scraping the tint stone. This is usually called the "black and tint style."

These last-named prints of Haghe were in that form. They bear the impress of Day & Haghe, and must be some of the earliest after their association.

This last word is used advisedly, because according to William Simpson, Haghe had no financial interest in the firm. He did little more than lend his name, which, with his great artistic ability, must have been a great asset of the firm. In return he received certain privileges as an artist for which he was paid.

Also according to William Simpson, of whom there will be more to record later, Haghe had to work under great difficulties, as he was deformed from birth, and all his work had to be done with the left hand, as he practically had no fingers on the right hand.

It is well now to digress, and speak of Owen Jones, who was a Welshman born in London, in 1809. He was the son of an antiquary.

After being educated at Charterhouse School he was apprenticed to Vulliamy, the architect, for five years in the year 1825.

Then he travelled abroad, and was in 1832 and 1833 with Jules Goury on the Nile, as we know from the sketches they made which Vizetelly Bros. published, as related in Chapter Seven. Goury was also an architect. He died on August 28, 1834, of cholera, when

they were in Granada, and Jones in alarm then returned to England, and at once set about the publication of the sketches he and Goury had made of the ancient Moorish buildings of the Alhambra. He, however, had to return to Spain in 1837 to complete his drawings.

He approached various lithographers in London and told them of his wish to have his illustrations printed in colours, but he could get no one to undertake the job.

What particular circumstance led Jones to chromolithography is unknown, but it must be remembered there was no other system of colour printing in operation in England that gave any promise of possible success. Baxter had only just begun in a small and hesitating way, by his patent method, and no one was then printing in colours from wood.

Whether Hullmandel could have done the work, and whether Jones approached him, are facts unknown. Jones' dictum was "form without colour was like a body without a soul," so he would naturally be inclined to colour.

At length "Day & Haghe" agreed to help; Jones therefore undertook the publication and the rest of the illustrations at the establishment he opened at his residence in the Adelphi.

By 1835, all three were hard at work on the plates for *Plans, Elevations, Sections and Details of the Alhambra*, as the book was called. It came out in parts beginning in 1836, and was dedicated to his deceased friend, Goury.

Such a title, however much it might appeal to an architect, was not very attractive to the public at large. The plates too were of great size, 28 by 16, and the book, Part One of which was published in 1842 and Part Two in 1845, was of great weight, and was largely of an architectural and not at all of a pictorial nature, so it is not surprising to learn it was a financial failure. In fact, Jones had to sell some land his father left him in order to pay the cost of production.

The book contained numerous coloured and uncoloured plates. About six or seven tints were used for each coloured plate, and much of the volume is elaborately gilded, then a comparatively new process in England, but then and thereafter a great feature of Jones' work as will be seen hereafter.

The date on the early plates is March 1, 1836, which, it will be noted, is anterior to Engelmann's patent in France for chromo-

lithography. Thus we see that the combined genius of Owen Jones and Day & Haghe hammered out the first pure printing in colours from stone in England.

It is also worthy of observation that these two from stone, and Baxter from wood, were trying at precisely the same time to get coloured results from a succession of printings. The word chromo-lithography is not used by Jones at all in the Alhambra book, the inscription on the plates being "published by Owen Jones" only, or "Drawn, lithographed, printed in colours, and published by Owen Jones" or "Lithographed, printed in colours, and published by Owen Jones," according to whether the plate is one drawn by himself or by Jules Goury. A few of the plates bear the impress "Printed in colours by Day & Haghe."

The colours used are mostly blue, red, and gold, and no hand-touching is perceptible. This colouring possibly led Jones on to the idea of the illuminated books.

There was no need for any chiaroscuro effect, as there was nothing of a pictorial nature in the book, and all the colours are printed flat in opaque tones. Zinc was used for some of the plates instead of stone, an idea originally suggested by Senefelder, and which had been then recently practised in London. Baxter, it will be remembered, in his specification contemplated the possible use of zincography in connection with his process.

The demand for views of Spain at this time was phenomenal.

An interesting and fine work of the kind, published in 1839 by Ackermann & Colnaghi, is *Scenery of Portugal and Spain* by G. Vivian, in which the thirty-three very excellent plates are drawn on stone by Louis Haghe, Thomas Shotter Boys, and others in the then prevailing Hullmandel method of crayon on a tinted background. The book was, so far as the illustrations were concerned, printed by Day & Haghe.

Thus whilst Day & Haghe were helping to print the plates in colours for Jones in the *Alhambra*, they were at the same time printing another set of Spanish views in black and tint.

Another very fine book is *Views in the Department of the Isère and the High Alps*, published by Dalton in 1840 from drawings by Lord Monson. The illustrations are again in black on a tinted background, and were lithographed by Louis Haghe, and printed

by "Day & Haghe, Lithographers to the Queen." The high lights and the snow effects are admirably managed.

We must now turn to another phase of Owen Jones' career, and the one which will for ever establish his fame as a chromolithographer of decorative work of a high order.

Henry Shaw, who was born in London in 1800, in the 'thirties, through the means of the Whittingham Press had produced books containing reproductions of the illuminated ornaments selected from manuscripts and other books of the Middle Ages.

This class of volume, and the events of the Middle Ages, came to be exceedingly popular, and Owen Jones, who after the publication of the *Alhambra* kept on his establishment, but afterwards moved to Argyll Place, Regent Street, made a great speciality of this kind of book, which came to be known as "illuminated books."

Henry Shaw decorated his volumes largely by hand-colouring and various other methods other than the chromolithography that Owen Jones used. Shaw's object was more to imitate the work of the ancient hand illuminator by the same means. His *Dresses and Decorations of the Middle Ages*, published by Pickering in 1845, was in two editions. The more elaborately coloured and gilded quarto edition was sold at £18 18*s*. 0*d*. Every initial letter, woodcut and engraving was painted and gilded by the hand of the artist. It cost £4,000 to produce.

The quaintness of many of the productions of the Middle Ages, the ingenious designs they exhibited, their variety, and the gold and brilliant colours with which they were decorated, rendered them objects of great interest and beauty, and the skilful hands of Owen Jones and of H. Noel Humphreys made the reproductions almost of the charm of the originals and infinitely cheaper than Shaw's productions. The covers of the books were in both cases equal to the beauty of the contents. They were in accord with the religious sentiments of the time. They were contemporary with Baxter's Missionary prints.

Perhaps at no period of our history have more careful and beautifully printed and illustrated volumes been published in colours than in and around the middle of the nineteenth century.

The impressiveness of the coloured decorations apart from the illustrations of the illuminated books led other publishers to adorn

their productions with some of the same beauty. Constantly did their advertisements announce the presence of a red or other line round the pages, or they used some other persuasive language as to the initial letters, head and tail pieces, and other ornamentation.

It was many years before we came to the plain and unadorned title and other pages our volumes have to-day.

Gradually, too, these illuminated books led to the illuminated cards and illuminated tablets adapted for parlours, and schools, and also to the texts, bookmarkers, and such like other objects for illumination by the young amateurs of the period, and which to-day are sometimes come across, often dusty and soiled mementos of those long since departed.

What may be called the first of the "illuminated books" was *Ancient Spanish Ballads*, published by Murray, and printed by Vizetelly in 1841, in the circumstances related in Chapter Seven.

Thus it would seem it was largely by accident the illuminated books arose. What an illuminated book is, is not perhaps capable of precise definition, but what is generally understood by the term is that there should be some resemblance to the gold, silver, and coloured ornamentation of the manuscripts of the period before the discovery of printing. With them there is often black letter, rubrication, coloured initial letters, and elaborate ornamentation, and nearly always gold and silver work.

In 1844, the house of Longmans entered on the field for this class of production, and published *The Prism of Imagination*, by the Baroness de Calabrella, in which Jones continued his "Alhambra" style. Under Longmans the illuminated books attained a beauty that only those who know them can appreciate.

Then came *The Book of Common Prayer*, published by Murray, printed by Vizetelly, and decorated by Jones, as described in Chapter Seven.

The Sermon on the Mount and *Palæographia Sacra Pictoria* by Westwood, are other volumes by Jones, published in 1845. The frontispiece to the former has a chromolithographed picture of Christ and His disciples in a framework of gold and colours. The book is richly ornamented in missal style with coloured initial letters, borders, and designs throughout.

The text of the former is in black letter. Altogether a charming book of the illuminated kind, and a distinct advance in merit of the illuminated book.

In 1846, *Gray's Elegy*, published by Longmans, is illuminated in missal style. The pages are mostly devoted by Jones to ornamentation. The book, like most of those of this kind, is tastefully bound. It is another and distinguished example of this class of art being applied to a book of a secular nature.

In 1849, the *Song of Songs, which is Solomon's*, and *Ecclesiastes, the Preacher*, are in black letter, rubricated and richly ornamented in gold and colours by Jones, and published by Longmans. Both are also tastefully bound.

A most charming little edition of *The form of the Solemnization of Matrimony* may also be mentioned, ornamented by Jones, and published in this year by Longmans.

A fault of many of these and other volumes of the time is the binding. For the better production of the illuminated parts the pages are of cardboard or thick paper, and stuck together by Hancock's patent process of adhesive material which, in course of time by reason of damp and other causes, has been found not to be adhesive, and the leaves have come apart.

Something must now be said of Henry Noel Humphreys, who was born at Birmingham in 1810, and educated at King Edward's School there. He was a man of many gifts, and interested in various matters in natural history, Numismatics and other subjects, but especially in ancient manuscripts.

On occasions he called himself a lithographer, but he seems to have done little if any practical work in that art, but he was a great designer.

He resided in Italy for some time, but returned to England in 1840, and through Charles Tilt he published *Rome and its Surroundings* in that year. The book is illustrated by line engravings by W. C. Cooke from drawings by various artists.

Humphreys' contributions to the volume seem to have been purely literary.

Just as Owen Jones, by residing in Spain, was influenced by Moorish work, so Humphreys was largely affected by the art of Italy.

In 1844, Longmans began to bring out in parts what was not only the best book of Humphreys' career, but was the finest of the "Illuminated books," viz., *The Illuminated Books of the Middle Ages*. It is of large folio size, and contains an account of the development and progress of the art of illumination as a distinct branch of pictorial ornamentation. The illustrations are a series of examples of the size of the originals selected from the most beautiful manuscripts of the various periods from the fourth to the seventeenth century. It came out in monthly parts, each part containing three plates and ornamental borders, and was completed in twelve parts with an ornamental cover. One of the illustrations will be found on Plate 26.

The illustrations were stated to be "executed on stone and printed in colours by Owen Jones."

It is a kind of book the monks of centuries before would have done by hand in the quietude of their cells between Matins and Evensong, but now beautifully produced by mechanical means.

Although stated to be executed on stone and printed in colours by Jones, probably he required some help in the production, for some of the plates bear other names, and one, at least, has the impress of Day & Haghe.

Another book by Humphreys of great worth in 1844 is *Illuminated Illustrations of Froissart*, selected from manuscripts in the British Museum and Bibliothèque Nationale, Paris, published by William Smith.

This book followed on the then recent successful publications of the works of Froissart and Monstrelet by the same firm, and may be taken as indicative of the public taste at that time.

Other fine illuminated books are: *A Record of the Black Prince, a series of original passages from the chroniclers relating to the career and exploits of Edward the Black Prince*, enriched with highly-wrought illuminations from different manuscripts referring to the history of the period.

The Parables of Our Lord, richly illuminated on every page, and in a rich binding in high relief imitative of carved ebony. *The Miracles of Our Lord*, similarly illuminated with appropriate borders of original design on every page and six illuminated miniatures also in a carved binding and uniform in size with the *Sermon on the Mount*. *Maxims and Precepts of the Saviour*, being a selection of the



FROM A MANUSCRIPT IN THE SOANE MUSEUM ILLUMINATED BY CLOVIS

From an illustration in *The Illuminated Books of the Middle Ages* written by Henry Noel Humphreys and printed in colours about 1847 by Owen Jones

Size of the picture in the book 13 × 9¼]

[*See page* 144





Two pages from *Maxims and Precepts of the Saviour*. One of the illuminated books of H. Noel Humphreys.

Size of each page in the book 6½ × 4¾

[*See pages* 144 *and* 145

most striking aphorisms and moral precepts of the Saviour, richly ornamented with decorative borders of appropriate design and in an ornamental cover of novel character, after the style of the famous *Opus Anglicum* of the ninth and tenth centuries. On Plate 27 will be found a representation of two pages of this beautiful book, which is uniform in size with the *Sermon on the Mount*. *The Good Shunamite*, in an embossed and illuminated binding, is another volume of this series, many of which were produced as Christmas books.

In 1849, Humphreys, taking advantage of the public taste for illumination, produced a book called *The Art of Illumination and Missal Painting*, being a guide to students in the art of illuminating books, illustrated by some beautiful fac-similes from illuminated manuscripts of different periods. There is also *Insect Changes*, being the metamorphoses of butterflies and moths with some rich illuminations in the style of the *Hours of Anne of Brittany*.

Looking back, it is really surprising how popular at that time were these illuminated volumes, and one realizes from their beauty how deservedly so.

A book of perfect gems, but wholly anonymous and undated, is *Golden Verses, with Illuminations and Miniatures from Celebrated Missals and Books of Hours of the Fourteenth and Fifteenth Century*, published by John Camden.

In the years 1850 and 1851 are some other very beautiful volumes by Jones and Humphreys.

The *Book of Ruth* in 1850, and *Sentiments and Similes of William Shakespeare* in 1851, mentioned in Chapter Seven, are two volumes by Humphreys of great beauty. Both, as well as *A Record of the Black Prince*, were printed by Vizetelly Bros., and published by Longmans.

The first of these, enriched with gold and coloured borders selected from illuminated manuscripts in the British Museum, Bibliothèque Nationale, Paris, and Soane Museum, is in black letter. The second contains selections from Shakespeare printed in gold without colours.

Humphreys, who describes himself as the illuminator of *The Parables* and *Miracles* of our Lord, says in the preface:

"I have adopted the style of decorative art which prevailed in the Shakespearian age. The whole labour of the decorator has, after

the manner of the later and more eminent illuminators, been directed to the first page instead of being spread over the whole volume." He also says:

"Recent progress of various kinds of printing has enabled the press to rival the art of the illuminator himself.

"An unlimited number of separate printings have been employed with the desire to make it one of the most perfect works of an artistic character produced by mere mechanical means."

The result of the labour of the decorator has been so overwhelming to someone that the first page from the book in the British Museum library has been abstracted, but the author has been told it fully justifies all Humphreys says of it in the preface.

The other ornamentation includes a portrait of "the immortal bard," the masks of tragedy and comedy and a scene from *Macbeth*.

The cover is similar to that of *Ecclesiastes, the Preacher*.

Amongst the finest of all the smaller of the illuminated book class is *The Illuminated Calendar and Home Diary*, published by Longmans, beginning in the year 1845.

In the Preface to the Calendar for 1845 written by Hy. Noel Humphreys it is stated to be "an attempt to render mechanism an auxiliary of art, as far as it is now practicable, and to point the way to greater and higher efforts."

The flower borders were printed entirely by Owen Jones' lithographic press; the figures, coloured by hand, are perfect little gems.

These calendars, they are really books, are very beautiful productions, and render very faithfully the illumination of the manuscripts of the Middle Ages.

There is much gold, and the type, in black letter, represents, in the Calendar for 1845, a copy of the *Hours of Anne of Brittany*, in the Bibliothèque Nationale, Paris, and the 1846 Calendar represents the *Hours of the Duke of Anjou, King of Sicily and Jerusalem*, in the same library. In the 1846 Calendar chromolithography takes the place of the hand-colouring of the 1845 Calendar.

In the year 1848 an exhibition was held at the Society of Arts to show the progress of lithographic art. There was not, however, a single entry of chromolithographic work as we know it to-day, so it is advisable now to mention three volumes of a different class—*Flowers and their Kindred Thoughts*, in 1848; *Fruits of the Garden and Field*,

1850; and *Winged Thoughts*, in 1851. They were all published by Longmans, and illustrated from designs by Owen Jones, being drawn on the stone by C. L. Bateman, and consist of decorated verses alternating with the plates, the text being of a Gothic description printed in gold. In the opinion of the juries of the Great Exhibition, Flower and Fruit pieces were executed by Owen Jones with great force and truth. No doubt some or all of these books or their illustrations were then exhibited by Jones.

The plates are by chromolithography almost in the form we know it to-day, and apparently they are the first of their kind.

These books are of great elegance.

Heretofore the art had been, where colour had been imposed, whether printed or by hand, confined within a black and white outline. Here the colours themselves form the subject. Pure chromolithography has arrived.

Some of the fruits of the garden are excellently rendered, and so are the flowers. The winged thoughts are birds. Owen Jones had reached his goal. These books seem to end his career as a practical lithographer. He, however, and Henry Noel Humphreys were so closely associated that it is extremely difficult to be certain where the work of the one ends and the other begins.

Owen Jones had now, and for some years, other things to occupy him. As an architect and decorative artist he was called upon to assist first at the Great Exhibition in 1851, and then at the Crystal Palace, Sydenham.

In company with Digby Wyatt he visited the continent, and selected works of art of which casts were taken which decorated the latter building.

He also designed the celebrated Alhambra Court there, as well as the Greek, Roman and Assyrian Courts.

As an architect also he did much work. He designed St. James' Hall, London, the Town Hall, Birmingham, St. George's Hall, Liverpool, and various houses in the West End of London.

It was in 1856 that he published the principal volume of his career, *The Grammar of Ornament*, which was printed by Day & Son. It has 100 folio plates drawn on stone by F. Bedford.

It still remains a standard work on a subject of which Jones was a master; but it has been said of it: "It is too expensive for the

artist, too luxurious for the manufacturer, and too technical for the amateur."

The preface to it, speaking of Day & Son, says that notwithstanding the care the book required and the vast amount of printing there was to be performed, the resources of their establishment had enabled them not only to deliver the work with regularity to the subscribers, but even to complete it before the appointed time.

Just a few concluding words as to Louis Haghe. As early as 1834 he received the gold medal in Paris for lithography. Amongst other works he personally lithographed are *Views of Tintern Abbey and Chepstow drawn from Nature*, published by George Davey, and printed by Day & Haghe in 1840, and his *Portfolio of Sketches in Belgium and Germany*, published by M'Lean and printed by Day & Haghe in 1850.

His last works were about 1852, a series of drawings of St. Sophia, Constantinople, and "The Destruction of Jerusalem," the latter being a picture by David Roberts. Simpson describes the last named as the largest highly finished lithograph (up to 1891) done in this country. Its size is 42½ by 27½. He also expresses the opinion that it is a most perfect production.

Haghe and Roberts were in the habit of making sketching tours together. They dotted down, so we are told, figures in the streets, details of doorways, gardens, gables, quiet cloisters, shadowy corridors, and tapestry-hung walls.

Roberts died in 1864, Haghe on March 9, 1885.

The last-named was in 1873 elected President of the Royal Institute of Painters in Water Colours, which he held nearly until his death.

Henry Noel Humphreys died in 1879.

Of Owen Jones there will be more to say in Part Four of this chapter.

Chapter Eleven Part Three

Chromolithography

Thomas Shotter Boys

All ends in one eclipse,
Sunshine or snows,
We gain a grave and afterwards God knows.
—Dora Sigerson.

UP to the year 1839 all the coloured lithography there had been was either hand or partly hand-coloured, or it had been as used by Owen Jones in his Alhambra book.

Of true pictorial chromolithography there had been none.

The first of this class was that of Thomas Shotter Boys in the book about to be described, and, considering the period, it was a wonderful volume. He can be credited with other lithographic work, but apparently none of it was printed in colours.

Boys is a man deserving of far more recognition than hitherto he has received.

He was born in 1803, and was apprenticed to George Cooke, the line engraver, who was trained by James Basire, whose most famous pupil was William Blake.

Boys lived in France from about 1831 to 1837.

From an early period of lithography in England a desire for colour had manifested itself, and in books as early as 1827, and in later volumes in which there is coloured lithography, it consists of prints in black on a white ground overlaid with colours put on by hand.

Specimens of this may be found in Sir N. H. Nicolas' *Orders of Knighthood*, in which certain august persons are depicted in lithographs by Madeley and are so coloured—the rest of the coloured work in the book being done by Baxter from wood.

After a time the same course was followed with lithography as had been pursued with aquatint, that is to say, some of the tones were printed and only the rest were put on by hand.

Probably the first lithograph of any sort that was printed in colour in England is the celebrated initial letter "B" from the Maintz Psalter, which was contained in Ackermann's translation of Senefelder's book.

Thus the first lithograph in England to be seen in colour, and the first wood-block print in Germany to be coloured from wood, is this same letter, but there were nearly four hundred years between the two.

It is also a coloured illustration in Savage's book *Hints on Decorative Printing*.

In October, 1839, the *Art Union* announced the forthcoming publication of *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc*, by Thomas Shotter Boys. That journal, speaking of the coloured illustrations in the book says:

"The effect is exceedingly good, they are less pretty, perhaps, than those tinted by hand, but they appear far more true.

"The process has been one of much difficulty. Although the experiment will in all probability fully succeed, we can scarcely imagine the labour and expenses will be sufficiently recompensed. To produce each—there being, of course, a variety of colours—four or five stones have been necessary, each stone containing a drawing.

"Mr. Boys has already established a very high reputation; we have no hesitation in stating that this work will fully sustain it."

Boys' motif seems to have been to copy mechanically the partly hand-coloured and partly tone-printed lithographs of his day.

The illustrations are described in the book as being drawn from nature and on stone by Boys.

They were printed by Hullmandel.

The volume is published by Thomas Boys, "print seller to the Royal Family," and is "dedicated to Hullmandel in acknowledgment

of his many great improvements and highly important discoveries in lithography, this work forming another epoch and presenting entirely new capabilities of the art, by his sincere friend, T. S. Boys."

In the descriptive notice in the volume is the following very interesting announcement:

"The present work, being unique of its kind, and the process by which it is produced entirely new to the public, some account of the means employed is necessary to a due appreciation of the merits of the artist, and of the qualities peculiar to these printed drawings; more especially as the specimens put forth have been mistaken for water-colour drawings, or prints wrought by the hand of the colourer in imitation of the originals."

"The whole of the drawings comprising this volume are produced entirely by means of lithography: they are printed with oil colours, and came from the press precisely as they now appear.

"It was expressly stipulated by the publisher that not a touch should be added afterwards, and this injunction has been strictly adhered to.

"They are pictures drawn on stone and reproduced by printing with colours: every touch is the work of the artist, and every impression the product of the press. This is the first, and as yet, the only attempt to imitate pictorial effects of landscape architecture in chromolithography; and in its application to this class of subjects it has been carried so far beyond what was required in copying polychrome architecture, hieroglyphics, arabesques, etc., that it has become almost a new art."

It was only two or three years previously that the publication took place of Baxter's *Cabinet of Paintings*, and it is easy to see between these two many points of resemblance. Those who read what is said in T. S. Boys' volume and in the preface to the *Cabinet of Paintings*, will find several ideas common to both. The two men carried them out by entirely different mechanism though each obtained his results by a sequence of printings.

Both adopted the then prevalent method of placing their coloured pictures on a background of yellow or salmon colour. Those acquainted with the *Cabinet of Paintings* will remember the various tints for the background therein used. See Plate 8. Both made a great

point of the fact that they printed in oil colours. Both emphasize the point, not only that they entirely printed in colours and did not hand-colour, but that each volume was unique of its kind and new to the public. Both express the difficulties they had encountered. Both claim to have produced a new art for picture printing. The reference to "polychrome architecture, hieroglyphics, arabesques, etc.," is clearly aimed at Owen Jones' Alhambra volume then in course of sale.

The difference between their two methods is explained by Boys in the book in the following words:

"In mere decorative subjects, the colours are positive and opaque, the tints flat, and the several lines of equal intensity throughout; whereas in these views, the various effects of light and shade, of local colour and general tone, result from transparent and graduated tints. The atmospheric appearance of the skies, giving daylight brightness to the outdoor scenes, is the best evidence of the purity and brilliancy of the tints, of colours which, being printed in oil colour on paper, combine solidity with transparency."

In Boys' print of "L'Abbaye St. Amand, Rouen," he professes to imitate a crayon sketch heightened with colour, in that of "The Sainte Chapelle, Paris," a sepia drawing with touches of colour, (very similar to Charles Knight's plates of the previous year by his process) in that of "The Fish Market, Antwerp," a light sketch in water-colours, in that of "St. Laurent, Rouen," a finished sketch in water-colours, and in that of "Cour de l'Hôtel Cluny, Paris," an oil painting.

Just as Baxter emphasized his use of "printing in oil colours" to differentiate his productions from the then commonly-seen aquatints hand-coloured by water-colours, so Thomas Shotter Boys did the same thing to explain that his work was not the tone-printed and hand and water-coloured lithographs then prevalent.

Another, and the last volume by Boys was *Original Views of London, Exhibiting its Principal Streets and Characteristic Accessories and Public Buildings*, published in 1842, and also printed by Hullmandel. There are hand-coloured, but no copies of this work printed in colours.

Thus we have in T. S. Boys and Owen Jones two chromolithographers, each a pioneer in his way, but the ways were different.

Chromolithography

Boys obtained his pictorial landscape effects by transparent and graduated tints. Owen Jones obtained his polychrome architectural hieroglyphics, arabesques, etc., and decorative subjects by positive and opaque flat tints, and the several lines of equal intensity.

Boys died in 1874. No relative was then with him, or signed the certificate of his death, and no journal gave him an obituary notice.

Printing in colours was then more popular than hand-colouring. Publishers strove to make it plain when they could, and whatever the process, that the illustrations in their books were printed and not hand-coloured. This seems to show an interest on the part of the public in the progress of printing in colours.

This is noticeable in Boys' book.

The announcement in the *New Year's Token*, for 1836, anent one of Baxter's prints says:

"The author would particularly call the attention of his young friends to the frontispiece and vignette which present an entirely new feature in the art of printing.

"It will scarcely be credited by some that the glowing tint and beautiful softness of these plates are effected by simple mechanical means unassisted in any way by the painter's skill, except as regards the judgment in the colouring."

Boys' book seems to mark the beginning of the struggle between printing in opaque and transparent colours.

Chapter Eleven Part Four

Chromolithography

Vincent Brooks, Day & Son—William Simpson—Digby Wyatt —J. B. Waring—Owen Jones' Later Designs—The Hanharts —W. R. Tymms and Others

The pleasant books that silently among
Our household treasures take familiar places,
And are to us as if a living tongue
Spake from the printed leaves or pictured faces.
—Longfellow.

THE specimen of chromolithography by Lee that the *Art Union* inserted in one of its issues in 1846 was about as meritorious as the sample of coloured wood engraving by Gregory, Collins & Reynolds which that journal incorporated in another of its issues the same year, and both may be disregarded.

In 1851, a temporarily out of work young man from Glasgow came up to the Metropolis and sought employment from a firm that he knew were the principal lithographers then in London, more particularly for artistic work.

The young man was William Simpson, "Crimean Simpson" as he was afterwards called. The firm was "Day & Haghe."

He saw William Day, the principal partner.

The original William Day, mentioned in Part One of this Chapter, died in 1845; this was his eldest son. There were, besides, in the business his two brothers, John and Joseph.

Simpson obtained employment with them at £2 a week, but the quality of his work was such that it did not long remain at that figure.

Shortly after Simpson came into the business Louis Haghe went out of it. Simpson was then allotted the room in which to work that Louis Haghe had quitted. There were few processes connected with the practical art of lithography with which Simpson was unacquainted.

The firm was then a very large one, employing a great many persons. When Haghe left it the title was changed to Day & Son.

After Simpson had been there some year or two Colnaghi thought, as so little was known of the conditions in the Crimea, that it would be well to send someone out to investigate and report; and, mentioning his idea to William Day, the latter suggested Simpson should be asked to go. He arrived in the Crimea in November, 1854, and stayed until the fall of Sebastopol.

He thus became a pioneer war correspondent.

There was published by Colnaghi, in 1854, a series of twenty-three very large finely-coloured views of the seat of the war. Some of the plates are lithographed by William Simpson and some by M. and N. Hanhart from sketches by Dolbey and Lieut. Mansell. They were printed by Day & Son.

There was also published by Colnaghi in 1855–6, printed in the then conventional style of black and hand-tinting by Day & Son, Simpson's better known descriptive sketches of the war, which probably is the last lithographic book of military events. These were lithographed by E. Walker from Simpson's drawings. It must be remembered that wood and litho artists were not merely copyists but had to be artists; they had at times to turn rough sketches into finished pictures.

Simpson's many sketches of places, campaigns, and other noted events it is impossible to describe at length. His was a full life extending over many years. Of the work he did in India, however, some account may be usefully given.

Day & Son projected a large illustrated work on that great dependency which had been brought into prominent notice by the Mutiny, and they sent Simpson out.

He was in all parts of India during a period of three years, and his pictures took four more years to finish.

Whilst he was in India, Day & Son had been drifting into financial difficulties.

William Day was an able, but far too sanguine a man. The period of the illuminated books which had been such a feature with

his firm was departing, as was the book illustrating passing events. The wood-cuts of the 'sixties had come in and the firm was confronted with a greatly reduced demand for lithographic work for pictorial purposes, and perhaps, too, they felt the loss of Louis Haghe's name. The business was turned into a limited liability company.

That, however, did not save it.

Day's interest was wrapped up in the business, and he was personally hopelessly involved, and he executed a deed of assignment.

As a result, all his shares in the company had to be surrendered to the trustee of the deed, and Day thus lost his qualification for directorship.

He could not tolerate the position of having no voice in the management of the business of which for twenty or more years he had been the head, and so he left.

After trying many expedients to avoid it the company was wound up.

William Day started business on his own account in Cockspur Street.

In 1868, he became the editor of *The Chromolithograph*, which was formed out of a previous paper called *Nature and Art*, and which contained chromolithographs of an inferior kind.

The first illustration in *The Chromolithograph* was an improvement on those in *Nature and Art*. It was called "Keeping Guard," and was from a drawing by Louis Haghe done in 1867.

The editor describes himself as senior partner in the late firm of Day & Son.

As indicative of the class of illustration which *The Chromolithograph* was intended to, but did not contain, the editor says:

"Let no unwise economy be practised as to the number of stones to be worked upon. Let the conditions of careful printing and judicious mixing of colours be observed and little apprehension need be entertained as to the result."

The Chromolithograph, which was printed by Zorn & Co., only lasted two years, and was then incorporated in another journal.

To return to Simpson. The whole of his pictures on India were, for technical reasons, decided to be in law part of the assets of the firm of Day & Son, Ltd., and he was a heavy loser.

Part of them was by arrangement published (by the liquidator of the firm) in 1867 by Day & Son, Ltd., under the title of *India, Ancient and Modern*, and a very fine volume indeed it makes.

The goodwill was taken over by Vincent Brooks (who died in 1885) who was himself a distinguished lithographer, as many pictures by him attest, especially *Shakespeare's Songs and Sonnets*, illustrated by Gilbert and published by Sampson Low in 1862, and the firm then became and is still "Vincent Brooks, Day & Son, Ltd." By the year 1870, Owen Jones and Humphreys had nearly come to the end of their labours. The palmy days of lithography in books were passing away.

In 1866, when Simpson was in Scotland, a request came to him from the editor of the *Illustrated London News* to go out to Russia and make sketches for the *News* of the marriage of the Czarevitch.

He left Day & Son, Ltd., in 1867.

In 1869, he signed an agreement with Parry for permanent employment on the staff of the *News*.

Parry was a contractor, and an old friend of Herbert Ingram, and on his death followed him as member for Boston. He also managed the paper in the interest of Mrs. Ingram.

Simpson, who as time went on became a distinguished war correspondent, was in the Abyssinian Campaign of 1868, the opening of the Suez Canal in 1869, the Franco-Prussian war of 1870 where he was taken prisoner, the Commune in 1871, and of all of these and other and later events his sketches in the *News* may be remembered by some. When Simpson first came to London the *News* had not absorbed, as it and other illustrated journals did later, the function of presenting pictures of passing events within its pages.

Simpson's autobiography, published in 1903, contains much that is interesting of men and events of those days, many of whose names are mentioned in this volume.

He says as the lithograph at first took the place of copper plate, so the wood-cut took the place of the lithograph.

The wood engraver supplanted the artist who drew on stone.

When he, Simpson, came to London in 1851, it was "art and good art."

But as soon as the illustrated journal was an accomplished fact lithographic books, which altogether lasted about a quarter of a

century, disappeared as a method of pictorial representation. No publisher would venture on the previous illustrated books when the illustrated journals were rivals. But the cheap German chromo-lithograph came into this country by millions.

It was about this juncture that Vincent Brooks, Day & Son, and later, Le Blond & Co., purchased the plates and blocks of George Baxter, but neither could make any profit out of their reproductions from them. The conditions of the time were unfavourable.

In 1876, *The Graphic* published a portfolio, being a selection of the engravings which had appeared in that journal during the last few years. They were all from wood in black and white.

In giving at the same time a description of the art of wood engraving the letterpress of the portfolio speaks forcibly on the advantage of electrotypes, and expresses the opinion that during the last few years the capacity of wood for multiplying designs had been more fully recognized than ever.

Process was, however, soon to supplant that method.

It is necessary now to go back a little in our history.

The Great Exhibition of 1851 was a kind of rallying ground for the colour printers of the day.

The Reports of the Juries tell us that after an interval of four centuries the Great Exhibition was coincident with the anniversary of that of the invention of printing, and that it seemed that all nations were assembled in the capital to celebrate the centennial birthday of its foundation.

From our own country most of the great exponents of the mystery sent exhibits, including Owen Jones, Day & Son, G. C. Leighton, Henry Noel Humphreys, George Baxter, The Hanharts, Kronheim, Hullmandel and Walton, and others.

Many lithographers and other colour printers got out pictures of the building and its contents. Lithography was about then in the full tide of its success as an illustrative medium.

One of the finest books of this kind is Digby Wyatt's *The Industrial Arts of the Nineteenth Century at the Great Exhibition.*

It was published by Day & Son.

It came out in parts between 1851 and 1853, several lithographers being responsible for the one hundred and sixty plates.

The letterpress states "that it is the most important application of Chromolithography to assist the connection which should subsist between Art and Industry which had up to then appeared."

The plates, however, still bore a stronger resemblance to the Hullmandel style than to true chromolithography, that is, colour on a lithograph in black.

The book also tells us that thirteen hundred copies were printed, which meant 18,000 pulls, on an average, per week, amounting in all to 1,350,500. That after every pull the stone had to be cleaned and the paper re-adjusted to secure register.

That altogether 1,069 stones were needed, weighing twenty-five tons, and that the weight of the paper was 17,400 lbs.

With 1,069 stones the place must have looked like a dismantled cemetery. No wonder, as then practised, chromolithography waned. But worse was to follow in later books.

The average of printings in the volume for each subject was seven.

It also reminds us of the necessity for the printer to be careful of the last printing, as by its greater or less degree of opacity all that had been done before might be killed.

An exceptional publication by Day & Son in 1852 is Robert Carrick's chromolithographic picture after Turner of "A vessel burning blue lights."

Dickinson's chromolithographic *Comprehensive Pictures of the Great Exhibition*, published in 1854, is another fine book production.

The pictures are copied from the original paintings done for Prince Albert by Joseph Nash, Louis Haghe and David Roberts.

It is observable it was Nash not Haghe, who was a Belgian, who provided the representation of the Belgian department.

A book published by Ingram, Cooke & Co., in 1853, by Henry Noel Humphreys, called *The Origin and Progress of the Art of Writing*, contains some coloured plates lithographed by Humphreys printed by Day & Son. It is noteworthy that Humphreys on the plates says he lithographed them, a statement he very rarely made.

The *Art Treasures of the United Kingdom*, compiled by J. B. Waring, and published by Day & Son in 1858, of examples selected from the Manchester Art Treasures Exhibition in 1857, with descriptive essays by Owen Jones, Digby Wyatt, and others,

is another fine book, and an advance on *The Industrial Arts*, but still, as a whole, hardly true chromolithography as now recognized.

The finest and last of this class of volume is *Masterpieces of Industrial Art and Sculpture at the International Exhibition of* 1862.

It is also compiled by J. B. Waring, and published by Day & Son, but chromolithographed by and under the direction of W. R. Tymms, A. Warren and G. MacCulloch.

It has three hundred and one up-to-date plates, some of them being very fine indeed.

The letterpress points out the labour of producing such a volume. That the time requisite for one artist to produce the plates would be forty-two years, and to print the plates with all their colours one hundred and four years.

That 3,000 stones were used, and forty tons of paper.

It is not practicable to describe all the books illustrated at this time by chromolithography, but a few other noted volumes may be mentioned.

Two advanced chromolithographic productions are *Feathered Favourites* in 1854, with twelve plates of British birds after drawings by J. Wolf, published by Thomas Bosworth, the birds being on the plates within a circular floral gold border, as shown on Plate 28, and *The Gardens of England*, a large volume by E. Adveno Brooke, with twenty-seven brilliant plates, published by M'Lean in 1858.

In both these cases the lithographer is anonymous, but very good.

In Part II of this Chapter it is pointed out that Owen Jones had reached his goal, and the end of his career as a practical lithographer. That does not mean that he did no more designing, but he seems to have left the lithography to others, mainly to Day & Son as long as they lasted.

In 1860, illuminated books still had a considerable sale. There is *Paradise and the Peri*, in a tasteful leather cover. The illuminators are Owen Jones and Henry Warren, the latter doing the drawing on the stone, and Day & Son the printing.

The illustrations are in gold and flat colours, like the Alhambra ornamentation.

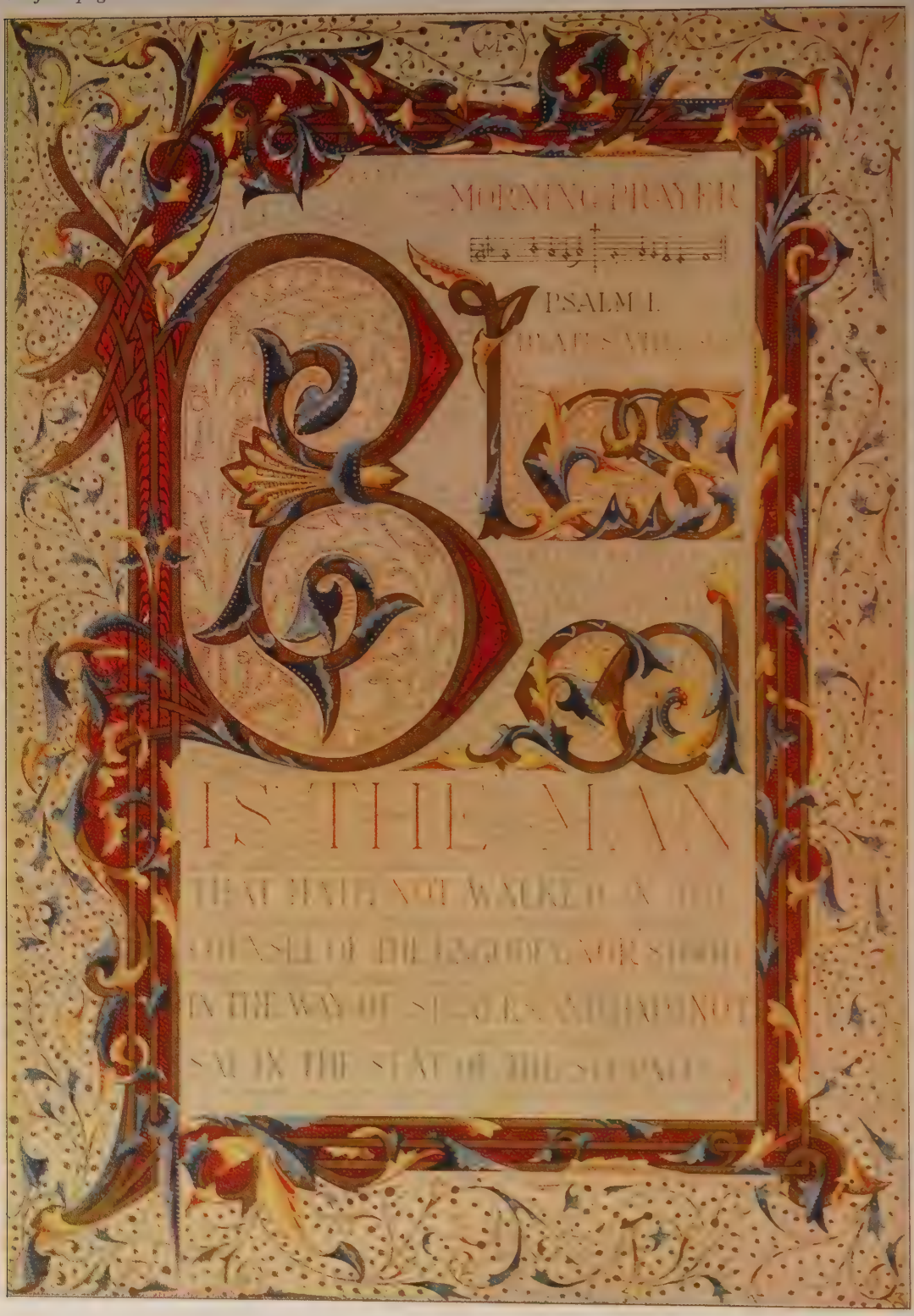
So popular were illuminated books in 1861 that about that time a journal was published called *The Illuminators' Magazine*. It was a continuation of the previous *Amateurs' Illuminated Magazine*. It



THE TITMOUSE

An illustration from *Feathered Favourites* printed in 1854 by an unknown lithographer. Showing alike an elegant style and advanced chromolithography.

Size of the page in the book $9\frac{1}{2} \times 7$] [*See page* 160



A page from *The Victoria Psalter* of 1861, illuminated by Owen Jones.

Size of the page in the book $13\frac{1}{2} \times 12$]

[*See page* 161

was printed by Day & Son, and published by T. Barnard & Son, and was largely contributed to by Henry Noel Humphreys. Ultimately all the parts were included in one publication called *The Illuminator*, an undamaged copy of which is a thing of beauty and worthy of possession.

In 1861, too, the *Psalms of David*, illuminated by Owen Jones in gold and colours, appeared. It is dedicated to Queen Victoria, and from that fact it is called the Victoria Psalter. No printer's name is given.

It is a very choice volume with a wonderful binding in leather. A representation of a page in it will be found on Plate 29. On every page, however, the design and colours are different.

One of the best, as it should be, of these later illuminated books is *A Welcome to H.R.H. the Princess of Wales* in 1863, designed by Owen Jones from the Poet Laureate, and printed and published by Day & Son. It is a beautiful production.

In 1864, Owen Jones designed and illuminated his 1001 *Initial Letters*. It is more of a book for the student and art worker than the general reader, but it is a fine and useful volume. It was printed by Day & Son, and includes many of the initial letters from the Psalter.

Books by the same producer and similar to *Paradise and the Peri* were *Joseph and his Brethren*, in 1865, and *Scenes from the "Winter's Tale,"* in 1866. The publishers of the last-named were Day & Son, Ltd. It was probably one of the last volumes by that firm before their liquidation.

One distinguished feature of chromolithography, and one which accorded well with the taste of the time, was what are known as the Arundel Chromos.

They were published by the Arundel Society, which was founded by the aid of Ruskin and others in 1848, just about the time when the "Illuminated Book" was at the height of its popularity.

The Society was named after Thomas Howard, Earl of Arundel, a great patron of the fine arts in the seventeenth century, and the first to form a regular collection of objects of art.

The Society published a series of about 200 pictures mainly consisting, from the year 1856, of chromolithographic productions of paintings by the old masters.

The first to appear was one, in 1856, by Vincent Brooks, Perugino's "Martyrdom of St. Sebastian."

From 1856 to 1865, fifty-two chromos were published: in the next ten years there were seventy. From 1876 to 1885 there were forty-three, and during the twelve years to 1897 thirteen.

The last was "St. Augustine and Child" by Gozzoli.

These were at one time very popular, but are now somewhat out of favour.

The rarest are "St. Francis Preaching to the Birds" after Giotto, and "The Madonna and Child" after Philippino Lippi.

In the early days of them every picture had to be first copied by an artist, photography not being then in use.

The Society ceased in 1897.

After the liquidation of Day & Son, who printed for the Society, foreign firms obtained the work.

Other well-known chromolithographers were M. & N. Hanhart. Michael Hanhart was in the employ of Engelmann, Coindet & Co., and when they closed their establishment in London he started business on his own account, taking his sons into partnership, and the name of the firm became as above.

As will be remembered, they were rivals of Baxter in the decoration of music frontispieces. One of their most famous productions is *A Book of Christmas Carols* drawn and lithographed by Brandard, printed in colours by the Hanharts, and published in or about 1847 by Cundall, the type being by the Whittingham Press. It is a fine revival of the Monastic art.

The juries of the Great Exhibition said of the work they exhibited that there was in them "a clearness, force, and harmony of colouring combined in a degree which was very rarely attained."

It would be difficult to point to a more beautiful book of a large size of illuminated character than an edition of *The Sermon on the Mount* in 1861, and in a less degree and of a smaller size of Byron's *The Prisoner of Chillon*, in 1865. Both were illuminated by W. & C. Audsley who were architects at Liverpool, chromolithographed by W. R. Tymms, and printed by Day & Son.

And so for the time chromolithography has left us, and we leave it, but in later times it came again, and many splendid productions by its means, both in journals and as posters, we can most of us call to mind. The energy and skill of Mr. William Griggs saved it from being an entirely lost art as a means of illustrating books.

Chapter Twelve

Baxter's Problem of Granting Licences

The wise man will commit no business of importance to a proxy when he may do it himself.—L'ESTRANGE.

WE now come to a question which was to have a great effect upon picture printing for the next quarter of a century, i.e., the production of pictures by the Baxter process by persons other than the patentee.

As soon as licences were granted the output became very large by the Baxter process, and yet it is a curious fact that from the time of the granting of the patent in 1835 to the year 1865, when Baxter ceased printing altogether, so far as is known no one used the process in England except Baxter and the six licencees named in the next chapter, although from the year 1854 it had been open to everyone.

Whether this may be taken as evidence of the difficulty or expense or inconvenience of the process it is not easy to say, but on the whole it may be fairly assumed that, beautiful as were the pictures Baxter produced, it was not a method that was best fitted to the exigency of those changing times, especially for book illustration.

And yet Baxter's process was at one time by far the most popular method of mechanically producing pictures in existence.

Baxter, however, was publicly advised by Lord Brougham, who was president of the tribunal before which application was made for a renewal of the patent, to grant licences. The advice was, no doubt, well meant, but it created for Baxter a difficult position.

It was a critical moment in his career, but that he must come to a decision without delay was evident, as the renewal granted was only short.

It would cause him to ponder well over what had been done in other directions up to that date.

Let us see what the position was in 1849.

Block printing was open to all the world, but no one was then using it pictorially. Gregory, Collins & Reynolds had broken up, Leighton Bros. had not begun. Knight's patent was not being used, Vizetelly had used wood for the *Year Book*, but not since.

In fact in 1849, there was no one by any process except Baxter who was producing pictures entirely printed in full colours.

This idea of granting licences was not a wholly new one to him.

His brother William, on the trial, in his evidence said:

"In September, 1834, he (his brother George) was trying experiments. There was great difficulty in getting the Paternoster Row people to patronize it (his process) and he was anxious to show what could be done, as until then he could not licence parties."

Then, in more modern times, even as late as the trial, George Cargill Leighton, in his defence to the application for renewal, had stated his objection as follows:

"Because upon my application to him for a licence or for his consideration of the terms on which he would allow me the use of it until the expiration of his patent he, notwithstanding the claims which I have to some participation in its advantages from a seven years' servitude to it as an apprentice to him, declined acceding to my request unconditionally, though I was desirous of paying him a fair consideration on such terms as he might have arranged for such permission, which I asked only on those terms, and not as a gratuitous permission in any way."

It certainly was better for Baxter to grant licences than to enter into rash or hazardous speculation as was alleged.

It is quite an open question whether Baxter had not delayed the question of granting licences until too late, and it would have been better for him to have granted them years before if he could.

The evidence, however, that he could have done so is not strong.

He had secured a legal victory it is true. He had beaten his unruly apprentices, but his position was not very satisfactory.

The war with them was not yet over, and the progress of chromolithography seemed certain.

Baxter's Problem of Granting Licences

His monopoly, by the extension granted, was secure for five years, but that was none too long a period to enable him to recoup his losses, and to repay him for the considerable cost he had incurred in getting his patent extended.

The validity of the patent was hardly likely now ever to be disputed, but it would not be further extended.

Notwithstanding the advice to grant licences, there was no judgment to that effect, and he could please himself.

What would be the effect if he did? Would the licencees maintain his standard or debase the art? That raised the question upon what conditions the licences should be granted, if at all, and whether they should be granted to all who applied.

Could he himself supply the demand if he granted no licences?

To grant licences to outside firms and refuse to grant them to those who had been his apprentices if they applied would seem an ungracious thing to do.

Sympathy would most likely be accorded to them, seeing the defence raised by them at the trial that they were apprenticed to learn wood engraving, were taught the patent process, and then not allowed to use it to gain a living by it.

And yet it would be a dangerous thing to accord such permission to them.

As a fact no pupil of Baxter was ever granted a licence.

If granted to outside firms instruction must, of course, be given, but he need not impart all the secrets that his long experience had taught him.

Rather than grant licences would it not be better to retain his monopoly?

To grant them might perhaps be his ruin.

Why should he put it in the power of others to enter into the markets he had, with such difficulty, secured?

Would the fees he could get for licences be a sufficient compensation?

These were some of the points he had to consider.

But there was another matter to bear in mind.

Lord Brougham had been a friend to him in the past, and might be in the future, what view would he hold if his advice were disregarded?

As it was, we know that in 1850 he presented Baxter to Prince Albert that he might explain to the Prince at Buckingham Palace "the process of oil colour printing."

However, the die was cast, and Baxter at last decided to grant licences, and as far as is known, they were granted unconditionally.

To whom granted the next chapter will show.

Chapter Thirteen

Baxter's Licencees, Who They Were

Artists may produce excellent designs, but they will avail little unless the taste of the public is sufficiently cultivated to appreciate them.—GEORGE C. MASON.

BAXTER'S patent was, in the first instance, granted to him for a period of fourteen years from October 23, 1835.

When it was about to expire, and he realized he had made nothing out of it, he was advised that an application to extend the period of it might be successful.

Accordingly he accepted the advice, and his petition for an extension came before the proper tribunal which was then the Judicial Committee of the Privy Council of Queen Victoria, in June, 1849.

There was a great contest between Baxter on the one side and George Cargill Leighton and other old pupils on the other. In the end the judges decided to recommend Her Majesty to renew the patent. The trial is fully described in *George Baxter, the Picture Printer*, and is not repeated here.

Within a very short period thereafter Baxter received from the Council Office, Whitehall, a polite letter transmitting to him Her Majesty's order accepting the advice of Her Council.

The order enclosed was in the words and figures following:

At the Court at Buckingham Palace, the 22nd day of June, 1849.

PRESENT.

The Queen's Most Excellent Majesty, His Royal Highness Prince Albert, Lord President, Lord Steward, Lord Campbell,

Lord Privy Seal, Earl Grey, Duke of Norfolk, Lord John Russell, Sir George Grey, Bart., Lord Chamberlain, Viscount Palmerston, Sir Francis Baring, Bart.

WHEREAS, *there was this day read at the Board, a report from the Judicial Committee of the Privy Council, dated the 21st June, 1849, Her Majesty having taken the said report into consideration, was pleased, by and with the advice of Her Privy Council, to approve thereof, and to order, and it was thereby ordered, that the Rt. Honourable Sir George Grey, Bart., one of Her Majesty's principal secretaries of state, do accordingly cause a warrant to be prepared for Her Majesty's Royal Signature for passing under the Great Seal of Great Britain, New Letters Patent, from and after the expiration of the term in the said original Letters Patent.*

"*Signed,*

"C. GREVILLE."

It will be seen from this document that the patent being renewed, or rather "new letters patent being granted for five years from and after the expiration of the term in the said original letters patent," that Baxter's monopoly came to a final end on October 25, 1854. Now it is certain that during that period of nineteen years no one in Great Britain could work his process except himself without his permission or "licence," and it is equally sure that he granted no such permission until after he had received the above order in Council.

Unless the appropriate steps were taken to prevent it, any one who was able to do so might have worked the process in foreign countries during that period without any licence.

It, therefore, comes to this that no pictures by Baxter's process except those produced by himself will ever be found printed in this country of a date anterior to the granting of the first licence to Le Blond & Co. in November, 1849, and no one became a Baxter licencee except between the date of the order in Council and October 25, 1854, because on the expiry of the patent on this latter date the process was open to all the world, and no one would require a licence or could be restrained from using the patent process because he had not one.

Baxter's Licencees, Who They Were

All those who had licences from him went on using the process after the expiry of the patent as they were at liberty to do, and further, Baxter continued to call himself the patentee because his doing so gave him, as he supposed, some advantages, but as he knew, no additional powers or privileges.

As soon as he had come to a conclusion to grant licences, we find Baxter announcing in the press, on his red seal mounts and elsewhere, as follows:

"Licences granted to work the process."

Then a little later on, on his red seal mounts, he says:

"Licences granted to work the above process in Great Britain, 200 guineas each. France, Belgium, Germany, etc., 1,260 francs. Instructions to licencees, 252 francs."

In the *Art Journal* for January, 1851, and elsewhere, he goes further still and says:

"In consequence of the demand for the patent oil prints being greater than the inventor can execute at his establishments

LICENCES

for using the invention will be granted on application to the Patentee, 11 Northampton Square, London.

"The process will be fully explained to licencees."

No licences are known to have been granted except to the following (1) Le Blond & Co., (2) Bradshaw & Blacklock, (3) Joseph Martin Kronheim, (4) William Dickes, (5) Joseph Mansell, (6) Myers & Co.

Of these six the lives and work are fully set out in this volume of the first two, and of the other four particulars are given of their careers in Chapter Fourteen. Space does not permit of more.

There is no means of ascertaining at this distance of time the exact dates or order of the granting of the licences, but it seems practically certain that Le Blond & Co. were the first in 1849; apparently all the rest were granted in the year 1850.

There may have been some foreign licences granted, but none are known.

In order to obtain protection abroad Baxter would have to comply with the laws of the several countries in which he sought protection, for unless he obtained a monopoly in them under the various treaties then existing it is obvious that a licence there would be of little value except for the instruction given with it, as any one might, if he could, work the process without a licence in that country.

It would take some little time to secure due protection in those states.

Whether the red seal mounts were expressly designed, soon after the extension of the patent in 1849, with a view of announcing Baxter's willingness to grant licences, as seems likely, or whether, being in use before then, if they were so in use, he utilized them for the purpose is not very certain.

If the latter hypothesis is the correct one, then there would be Baxter red seal mounts in existence not bearing any notice as to the licences.

If there be any such, then the rarity of them seems to emphasize the fact that they had not been long in being before Baxter used them for his notice as to licences, and that he continued to do so as long as he used that species of mount.

An advertisement appeared in May, 1850, which says:

"The French Government having granted a patent to the inventor, he is disposed to sell the whole term for £2,000, or otherwise is prepared to grant licences for working the process throughout France for 250 guineas per licence."

So by this time it is clear he had obtained protection in France, but there is no reason to think he disposed of his patent or granted any licences there.

The real explanation may be that the red seal mounts, and the notion of announcing licences on them may have occurred about the same time, and so the first phraseology is simply "Licences granted to work the process," that then Baxter proceeded to secure protection in foreign countries, and having done so, and realizing the great number of foreigners that would visit the Great Exhibition in 1851, the wording was altered so as to announce the terms on which licences abroad would be granted to such persons.

Then the Exhibition closing, the red seal mount was abandoned, and the first embossed seal introduced on which he describes himself

as "G. Baxter, Patentee, Great Britain, France, Belgium, Germany, etc." But as far as is known he makes no reference anywhere to any foreign licences having been granted.

As to America, probably he never obtained any protection in that country. The laws of the United States at that time precluded any foreign citizen from securing a patent there.

There are several pieces of presumptive evidence which may be referred to as supporting this contention. *Firstly* Baxter never on any occasion announced he had a patent there. *Secondly* Moore & Crosby, when they printed in his process in that country, did not call themselves "licencees." All they say on their prints of the New York Exhibition is "Printed in oil colours by Moore & Crosby, No. 1 Water Street, Boston." And *thirdly*, when Devereux Bros., of Philadelphia, applied to Baxter in August, 1854, they did not ask for a licence—though except for any instruction given with it it would have been of little use as the patent expired soon after—but only that they were willing to pay $500 "for giving us full instructions in your art," and most likely it was nothing more than "full instruction in the art" that Moore & Crosby also received.

Chapter Fourteen

Some Details of Kronheim, Dickes, Mansell, and Myers & Co.—Baxter's Licencees

The first forty years of life furnish the text, the remaining thirty the commentary.
—SCHOPENHAUER.

AS previously explained, it is not proposed to give in this volume an exhaustive account of the lives and work, nor any catalogue of prints, of any licencees, other than Le Blond & Co. and Bradshaw & Blacklock.

In order, however, to appreciate the great growth of Picture Printing in the nineteenth century it is essential that some account of the careers of the other four licencees should be stated, because their lives were, for the most part, very full ones, and their work very voluminous, and without some acquaintance with them there would be a void in the history of the period.

Under the following four headings, therefore, some account of each of the four will be found.

KRONHEIM & CO.

During the first part of the nineteenth century in Aloys Senefelder, Rudolph Ackermann, Charles Hullmandel, Godefroi Engelmann, and Michael Hanhart and his sons, we see distinguished members of the German Fatherland promoting and practising over here an invention of one of their own compatriots.

In Kronheim we see another German making his residence here during the same period and becoming a most prolific exponent of an art that was entirely English.

Joseph Martin Kronheim was, nevertheless, a clever artist and engraver.

He was born at Magdeburg on October 26, 1810.

Very little is known of his early years. He went to Paris in the 'thirties, where he likewise seems to have learnt something of lithography. Then, coming to Britain somewhere about 1835, he found his way to Edinburgh, and was working there in the year 1839, as an engraver and lithographer.

In the London directory for 1846 there is a firm of Joseph Kronheim & Co., patent stereotype founders, with business premises at 3 Earl Street, Blackfriars, and in 1847 the same firm is at 36a Paternoster Street.

In 1849 they do not appear in the directory, but in that year, for the first time, we find Joseph M. Kronheim, engraver, stamp and die cutter, printer, and embosser of fancy stationery, at 32 Paternoster Row.

We must leave our readers to decide whether J. M. Kronheim, of 32 Paternoster Row, was in any way connected with Joseph Kronheim & Co., of 3 Earl Street and 36a Paternoster Street.

Charles Gregory, Baxter's former apprentice, gave evidence before the Privy Council on the trial, in June, 1849, and deposed to the fact that he was then with Kronheim earning two and a half guineas a week, so it looks very much as if Gregory was with Kronheim from the beginning of his career.

He is also said to have brought with him other apprentices from Baxter's workshop, possibly Thomas Thompson and Thomas Dowlen.

It was probably at Gregory's suggestion that Kronheim took up the licence from Baxter to use his process. It certainly must have been with Kronheim's consent that Gregory gave evidence so as to try and prevent the renewal of the patent.

Everything seems to point to the fact that it was in the year 1850 that Kronheim took out the licence.

No doubt he realized, as others did, that for the small class of work then popular there was nothing to equal the Baxter process.

For large pictures chromolithography and wood blocks were well adapted, but for the minutiæ of small subjects as then being published they were unequal.

It is not easy to decide what were Kronheim's first efforts under the licence.

Some Details of Baxter's Licencees

He appears to have exhibited certain coloured prints at the Great Exhibition of 1851. What they were is uncertain, but one at least was a chromolithograph of Rubens' "Descent from the Cross," by Otto Mayer, who was in Kronheim's employ.

Of this picture the article on "Picture Printing in Colours" in the book, *The Crystal Palace and its Contents*, by W. M. Clark, published in 1852, is not very complimentary, for it states: "Of Mr. Kronheim's elaborate copy of 'The Descent from the Cross,' on which it is said some large sums of money have been expended, we cannot speak with praise. It may be mechanically—it certainly is not artistically—good."

There would appear to be no books illustrated by him under the licence before the year 1852.

Kronheim was pushing and enterprising. He very soon received orders as we shall see in Chapter Fifteen, in those markets where hitherto Baxter had been predominant.

In 1852, a Mr. Oscar Conrad Christoph Gustav Frauenknecht, a young man thirty years of age, brought some capital into the business.

They then sought enlarged premises, and in July, 1853, moved to Bangor House, 64 and 65 Shoe Lane, Fleet Street, but neither the name of this gentleman, nor any part of it, seems to have been added to that of the firm's description.

The Baxter process was largely used by them and formed a considerable portion of their business.

More than 1,000 different subjects are said to have been issued by that process by them before 1854.

About this time, too, a great many prints were turned out of their workshops for the French market in preparation for the Great Exhibition held in Paris in 1855.

In this last-mentioned year Kronheim, to whom the Baxter process had been a good friend, fully justifying the taking out of the licence, sold his interest in the firm to Mr. Frauenknecht and retired, having thus, in under seven years, made what he thought sufficient out of it.

He then returned to his native land where he invested his savings in the manufacture of bronze powder, but it had not a tithe of the money-making qualities of the Baxter process, and he lost heavily.

Then again he left the land of his fathers, going this time to America, and established himself there as a printer.

But he soon again returned to the country that had befriended him the most, and leaving his son in America he came again to England.

He was then taken back in some capacity into his old firm, and continued in it up to as late as 1887, when he went again to Germany and died in Berlin on March 25, 1896, aged 85.

In 1857, Frauenknecht took into partnership Otto Mayer and Charles Gregory, the latter having been in charge of the Baxter department.

The firm's premises were then again enlarged.

In 1858 steam power was used for embossing by them, and in 1860 their first platen machine for colour work was set up.

In 1875 they established steam litho machines.

The fate of the Baxter process as a commercial proposition was now sealed with them, and generally, as other processes were found cheaper and quicker.

On December 11, 1883, Frauenknecht died very suddenly at his residence, 73 Hungerford Road, Islington.

He was aged sixty-two.

An inquest was held by Mr. Danford Thomas, the coroner, on December 18, and the verdict given was "Accidental death from embolism caused by the formation of a clot found in the cavity of the heart, the clot being the result of certain conditions following fracture of and other injuries to the leg caused by falling in the hall of his house."

Mr. Frauenknecht was found to have left very little property, and he also died without having made a will.

What estate there was, therefore, was required for the widow, and had to be taken out of the business.

This was unfortunate, and from that and other causes the business fell upon evil times.

Mayer & Gregory struggled along for a time, but then the affair had to be sold. The firm we believe now carries on a large and flourishing business.

Many of the early prints of the firm by the Baxter process were probably drawn and engraved by Kronheim's skilful hands.



J. M. Kronheim & Co. *London*

GRANGE BRIDGE, ENTRANCE TO BORROWDALE, CUMBERLAND



Printed in Oil colours by J. M. Kronheim & Co. *After designs by Wm. Havell*

WALNUT GATHERING NEAR NEWBURY, BERKS



J. M. Kronheim & Co. *London*

THE HOUSE OF TASSO AT SORRENTO



J. M. Kronheim & Co. *London*

RYDAL LAKE, WESTMORELAND

Landscape pocket-book illustrations by Kronheim

Size of the original prints $3\frac{1}{4} \times 2\frac{1}{2}$]

[*See page* 177



J. M. Kronheim & Co. *Licencees*



J. M. Kronheim & Co. *Licencees*

Small figure subjects by Kronheim

Size of the original prints $4\frac{1}{2}$ *by* $3\frac{3}{4}$]

[*See page* 177

Some Details of Baxter's Licencees

There was hardly any class of pictorial colour work printed between 1850 and 1875 for which the firm did not use the Baxter process.

According to one of their almanacks, they had in 1867 offices in Manchester and Glasgow as well as in London.

How many subjects they printed altogether by the process no one seems to know exactly, but there must be thousands in all. A great portion was book illustration.

There were some on embossed mounts, but the stamped mount was never a feature of their business. Some few prints will be found on music.

No print of theirs signed or dated in the body of the subject is known. "The Wine Tasters" is one of the few to bear any date at all, and that has September 1, 1854, in the plate margin.

Of some of their cheap work it is not necessary to speak. No collector would desire to possess it except as an example of what some productions by the process can be.

On the other hand, a good deal of it is really excellent. Some of their small illustrations are beautiful little things. Representations of some of them will be found on Plates 30 and 31.

There is this also to be remembered about it, that whilst much of it when seen on sheets appears gaudy and inartistic and shocks many who come across it for the first time, yet that same work may really be in an unfinished state, and when seen complete on music or for whatever purpose it was designed it presents a totally different appearance.

Altogether, however, they were very interesting picture printers by the Baxter process in their day. They are further mentioned in Chapter Sixteen.

WILLIAM DICKES.

This picture printer seems to have been born near Bath, on May 7, 1815, that is to say, one year after the commencement of the anonymous publication by Sir Walter Scott of the *Waverley Novels*, the part illustration of an edition of which was to constitute the first important contract Dickes was to secure in the years to come. Very little is known of his parentage or boyhood; indeed of these Mr. Alfred Docker, in his volume *The Colour Prints of William Dickes*, is able to tell us hardly anything.

Dickes appears to have found his way to London, and there he was apparently apprenticed to Robert Branston.

This was the Robert Branston whom John Jackson, in his treatise on Wood Engraving published in 1839, described as one—amongst others—of the then English wood engravers who, next to Charlton Nesbit and John Thompson, was most entitled to honourable mention, and not the elder and better known Robert Branston who died in 1827, and who was then the foremost of the London School of Wood Engravers. Of Robert Branston, Junior, Savage in his book says "he is a promising young artist." He had a high opinion of him.

Both Bewick and Branston, Senior, made some experiments in metallic relief printing, but did not succeed to their satisfaction, and none of their productions in that manner were ever submitted to public notice.

The object of these experiments was doubtless the fact that many then thought that metallic relief printing would supersede wood engraving.

Robert Branston, the younger, also devised a method of printing in the same manner, and this, probably, was during the period when young Dickes was in his service, and may have inculcated in the youthful pupil a taste for the use of metal plates for printing which in after years he turned to account.

Dickes was essentially of an artistic temperament, and by inclination more of a painter than a printer.

In the 'thirties he became a student of the Royal Academy Schools, where he worked hard and gained rewards.

In 1840 he drew the illustrations for *How to Buy a Horse*, and about the same year he also provided some drawings for the *Naturalists' Library*, a work published by W. H. Lizars, a well-known engraver of that time, who was a relative of Robert Branston.

Lizars also had turned his attention to metallic relief printing, and in it he succeeded better than Bewick or either of the Branstons.

Some of Dickes' plates in *The Naturalists' Library* are probably engraved by this method. Then they were coloured by hand.

Somewhere about the year 1841 Dickes married Miss Sarah Bloomfield, who survived him.

Some Details of Baxter's Licencees

In the year 1842, and for some time afterwards, he was employed in making drawings for the Abbotsford Edition of the *Waverley Novels* (1842–7). This must have provided him with plenty of work. He did many of the drawings, and engraved a proportion of the wood-cuts.

This was for him an excellent introduction, and brought him in touch with some of the noted engravers and artists of that time who were also engaged to make drawings or engravings for the same work.

Some of the illustrations are the joint productions of himself and Robert Branston, his master. Others are the joint productions of Birket Foster and Edmund Evans, and many other distinguished names there are.

The first time that Dickes' name appears in the London Directory is for the year 1846, when his address is given as 48 Salisbury Square, Fleet Street. He is described as a "designer and engraver."

In the year 1849 his description is "wood engraver," and his address is 4 Crescent Place, Bridge Street, Blackfriars.

The year 1849–50 was one in which Picture Printing for general use was advancing rapidly.

Dickes tried his hand at colour printing from wood blocks. As some of his early illustrations testify, he also practised chromo-lithography.

These, however, for very fine work, such as small prints on reward cards and the like, were unsatisfactory, and then about 1850 he took out a licence to work by Baxter's process.

It is to be feared that at some time Dickes had financial troubles which did not tend to help him in his career.

In the Great Exhibition of 1851 he is said to have exhibited various specimens of "printing in oil colours from raised surfaces." These would probably be from wood blocks.

In or about the year 1852, he removed to 5 Old Fish Street, Doctors' Commons. We then find him described as an "engraver and oil colour-printer."

Abbeokuta, or *Sunrise within the Tropics*, in 1853, contains a charming little print of "Abbeokuta from the Rock Olumo," by Baxter's process.

This may be the first, at any rate it is an early example of his work by that method.

It is not necessary to go through the whole of his productions which, as time went on, became more numerous.

One of his largest prints, and at the same time probably his most typical example by the Baxter process, was "The Queen Reviewing the troops in Hyde Park," in 1854, previous to the Crimean War.

In 1855 he exhibited at the Paris Exhibition.

In 1856 the London Directory included his name under the heading of "Oil colour printers."

A very pleasantly illustrated book in this year is *Three Months' Visitation by the Bishop of Cape Town to Tristan d'Acunha.*

Prints reminding us of an epoch in the world's history are the portraits of Prince and Princess Frederick William of Prussia, in 1858, which were incorporated in an elegant souvenir of their marriage. This is reproduced on Plates 32 and 33.

In 1862 we find him exhibiting at the Exhibition in London.

In 1864 he removed to 109 Farringdon Road, and soon after took his sons into partnership, the name of the firm then becoming "William Dickes & Co."

Then again, in 1865, he exhibited at the Dublin International Exhibition, and in 1867 at the Exposition in Paris.

The most important book illustrated by Dickes was *Studies from the Great Masters*, which came out in monthly parts between 1859 and 1862, and is stated in the volume to be engraved and printed in colours by William Dickes, Designer, Engraver on Wood, Lithographer and Chromoprinter.

It contains eighteen prints, many being religious subjects.

The Christmas *Bookseller*, of December 10, 1864, says of this publication:

"It would be unfair not to award the amount of credit due to our English printer-artists who have done so much to raise the public taste for works of art.

"Amongst these a high place must be accorded to Mr. William Dickes of Old Fish Street, whose work is scarcely known except as that of any other printer who may be employed to illustrate books for publication.

"Yet a very large number of these pleasing little pictures issued by the Christian Knowledge Society and published under various



HER ROYAL HIGHNESS
VICTORIA ADELAIDE MARY LOUISA
PRINCESS ROYAL OF ENGLAND



HIS ROYAL HIGHNESS
FREDERICK WILLIAM NICHOLAS CHARLES
PRINCE OF PRUSSIA

Taken from the Souvenir of the Marriage printed by Dickes

Size of the portraits in the Souvenir $4\frac{1}{2} \times 4$
Souvenir $10\frac{1}{2} \times 7\frac{1}{4}$

[*See pages* 180 *and* 206



FURTHER PART OF THE SOUVENIR CONTAINED ON PLATE 32

Accept, Princess, on this bright festal day,
All that thy own dear native land can give
Of loyalty and love. On thee alway
May such devotion wait, and mayst thou live
Shrined in a people's heart, where, far away
Beyond the waters of the silver Rhine,
The rose of England shall its bloom display,
And round a foreign stem in beauty twine.
And still, Princess, in that fair Prussian land,
When many a noble Knight and many a dame,
In days to come, shall kiss thy queenly hand,
Be mindful thou of Albion's rocky strand!
Seek in a people's love thy proudest fame,
And add fresh splendour to Victoria's name.

Full many a league of land and stormy sea
Divides old England from the stately halls
To which, Sir Prince, with joyous chivalry,
Thou lead'st thy Bride. O! bright and fair and free
Be sun, and cloud, and every wave that falls
Before the Royal prow in peaceful foam,
Or leaps to greet the Bark, with happy glee,
Guard well, Sir Prince, the fair and priceless flower
Which loving hands this day have giv'n thee!
That so, thy winter's drearest, darkest, hour
May turn to summer; while her name shall be
A lasting emblem of true virtue's power,
And lead thee on to noblest victory.

B.G.J.

forms are from his office and are either drawn by himself or under his superintendence.

"The process by which they are prepared is very ingenious, first a copper-plate of the whole picture is engraved, and this is printed in sepia or other subdued colour. Then a series of blocks is prepared, one for every colour to be used in the print.

"Thus upon the copper-plate impression the first printing would be light blue, and upon this a yellow, then a pink, upon that a red, some printed over the other colours so as to combine with them, these five printings producing seven or eight colours.

"In some pictures there are as many as twelve separate workings. As may be supposed, all the finer and more minute parts such as the face, eyes, the finger-nails, or other portions requiring fine lines are from the copper, but the dresses, the trees, the houses, and all the bolder parts are built up by the successive colour printings.

"At the Exhibition of 1862 Mr. Dickes had some really beautiful specimens of fruit and flowers, but commercially we believe that his great success has been in the production of cheap prints, of which many thousand impressions would be required at once.

"The price mentioned for these is marvellously low.

"The *Studies from the Great Masters* was rather a labour of love than a matter of profit. They consist of eighteen pictures (seventeen are mentioned), also another little gem, reproduced the same size as the original, in the possession of the Queen at Windsor, and never before engraved." (The print here referred to is "The Two Misers," after Quintin Matsys.)

The "Three Marys" in the book is after Annibale Caracci, and was produced by permission of the Earl of Carlisle.

The "Blind Beggar," by J. L. Dyckmans, of Antwerp, also in the book, had only then recently been acquired by the National Gallery, and was the first picture by a living artist that was thought worthy of a place in our national collection at Charing Cross, to which it was bequeathed by Miss Jane Clarke, who bought it for nine hundred and sixty guineas at the sale of the effects of Redpath, the forger.

The prints in the book were also issued as well as some others, on mounts. In this category may be also mentioned Prince and Princess of Prussia and the illustrations in *Turkey*, *Russia*, *The Black*

Sea, etc. (1854), and Christ blessing children. They were on two species of mount, one with an embossed label on the face of the mount and another with a label printed in colour on the back of it. The former are very rare.

Dickes for some time now had embarked on many other pursuits besides the work of an artist, as the following advertisement of about this date indicates:

"William Dickes, artist and engraver on wood, lithographer, and colour printer, undertakes, at moderate charges, drawing and engraving on wood, steel engraving, lithography, chromolithography, letterpress colour printing, and copper plate engraving."

He was impressed with the fact that the wood and metal colour blocks of Baxter's patent process as regards expedition was a weak spot of that process, so Dickes set to work to alter it.

He then used a method of applying aquatint for the tone effects, and he called the process as others both before and after him called theirs, "The Chromograph process."

There was little that was new in it, but it had certain advantages at that time. His method then ceased to have much resemblance to Baxter's process.

He never patented it, in fact it was doubtful if it was of sufficient novelty for a patent to be granted.

He used it himself to such advantage that in his copies of "Grapes, Peaches and Nectarines," after Lance, that artist expressed himself as "delighted with the translation of his little picture."

It was also used in "Autumn, A Bunch of Grapes," after J. D. Adams, and in "Grapes and Peaches," after the same artist.

By 1878 other methods with which Dickes was not able to cope were coming into force, and his business began to wane, and in that year he retired.

He died at 75 Loughborough Park, Brixton, on February 29, 1892.

By nature he was severely religious, and sports and games interested him not at all.

His will, dated September 26, 1849 (i.e. forty-three years before his death), made when he resided at 6 Arundel Cottages, Barrington Road, Brixton, and 4 Crescent Place, Bridge Street, Blackfriars, in which he describes himself as an artist, is one of the most curious documents at the will office.

It is of considerable length, but consists almost entirely of a homily to his family.

Its general tenor can be gathered from his expressed intention to show his family that "their dear Papa trusted in their God."

He had little to leave them beyond this kindly advice.

Like all the others of the time the new methods of colour printing ruined those who practised the older ones, and his business ceased for want of support.

The partners of Le Blond & Co., or at least one of them, dabbled in secular subjects, and throughout their career received no commission to illustrate any religious books. Dickes, on the other hand, illustrated a great many volumes on natural history and sacred topics for several religious societies.

He had nine children; several of his sons were in the business.

There is reason to suppose that his artistic powers enabled him to draw many of the subjects he engraved.

The advertisement before set out will give some idea of the diversity of Dickes' methods of illustration. Sometimes he used the Baxter Process, at others chromolithography, or the chromograph process, or even the much-maligned oleograph.

His largest chromolithograph is "Paddy in Difficulties."

A few of the above facts are gleaned from Mr. Alfred Docker's book.

JOSEPH MANSELL.

This Baxter licencee was essentially a Londoner. His parents resided at Northampton Square, Clerkenwell, and there, so information goes, he was born in the year 1803, and thereafter all his working days seem to have been spent in the metropolis. His father, William Mansell, was possessed of comfortable means, and young Mansell was trained for the army.

A military career, however, not being to his liking, he gave up all thoughts of war, and devoted himself to the ways of peace.

Experiments in the then coming art of lithography occupied his time, but, like so many that begin a subject as amateurs, he soon came to believe that devotion to a hobby that is unproductive is so much energy misapplied, so he settled down to business.

Whether he had any training, and, if so, from whom, is not known.

In the 'thirties and after, it is certain there were two Joseph Mansells in London of a kindred business, but they were not related. This may have given rise to some confusion.

The first occasion on which the names of Joseph Mansell appeared at this time in the London directory was in the year 1835, when at 22 Great Newport Street, Long Acre, there is one who is described as a "die sinker and engraver," and he was there until the year 1840.

It is possible but not certain this was Joseph Mansell, the Baxter licencee.

In 1841 there is no Joseph Mansell at Great Newport Street, but there is one at 34 Hyde Street, Bloomsbury, and he is described as a "manufacturing fancy stationer."

There is no one now living who can give any precise information of Joseph Mansell's early days.

But there is one member of the family who says that he was at one time in business in Theobald's Road, at a spot which lay at the back of No. 35 Red Lion Square, which latter house he acquired in 1849—then a private dwelling house—and that the works of the one abutted on the garden of the other.

There have been great changes in the district. No portion of Hyde Street now lies at the back of Red Lion Square, if it ever did. It does not do, therefore, to be certain that it was the same Joseph Mansell that occupied both.

It is, however, beyond question that it was the Joseph Mansell the Baxter licencee who occupied No. 35 Red Lion Square.

He married a Miss Elizabeth Porthouse, and there was issue, four daughters, but no sons. All his family were born at 35 Red Lion Square.

In or about 1872 he also acquired No. 36 Red Lion Square.

First at No. 35, and afterwards at Nos. 35 and 36, he worked up a considerable business.

It consisted for the one part of manufacturing paper dish covers, menus, memorial and other cards, and lace papers, to all of which embossing, then largely in use, and which formed a great feature of his business, was applied; also cut tissues, leaves, ham frills, stove ornaments, and general fancy stationery goods.

Some Details of Baxter's Licencees

And for the other part he carried on high-class chromolithography, die-sinking, the manufacture of gold and silver tickets and colour printing generally.

Mansell found, as others at that time found, that neither chromolithography, wood-block printing, nor any other then practised method, was as serviceable as the Baxter process for the minute coloured subjects then popular.

So Mansell obtained a licence from Baxter in or about the year 1850 to use his patent.

In connection with the mounts on which he placed his small prints by the Baxter process he used embossing and some gold work.

The process served as a useful adjunct for many other purposes in his class of business.

Ultimately his business so increased that he had to use his Red Lion Square premises for it entirely, and then he went to reside at 71 Addison Road, Kensington.

In connection with his chromolithographic productions he obtained a considerable reputation, especially for his lithographic stones which he obtained from Germany, from whence the finest stones were then obtained.

He exhibited at the International Exhibitions in London in 1851 and 1862, and at Paris in 1855.

Towards the end of his life, that is, in the 'seventies, the pressure of new processes began to be felt, and the volume of his colour printing output decreased.

We find him saying in his will, dated September 8, 1874: "My business has always been profitable, and with proper management would still be so."

He directed his Trustees to carry on his business as long as they deemed it advantageous to his estate to do so, or to close it up or otherwise to deal with it as they thought advisable.

He died at 71 Addison Road, of paralysis, on November 8, 1874, aged seventy-one. The death certificate describes him as a manufacturing stationer.

It is delightful to find that he, unlike so many others who had practised the Baxter process, was not apparently impoverished by it, for his estate was sworn under a considerable sum.

By a direction of Vice-Chancellor Malins, given on June 4, 1875, the business was continued by a manager in the deceased's name until June, 1890. It was then, except for the colour printing department, amalgamated with the firms of W. F. Hunt & Co., of 25 Great Windmill Street, and Catty & Dobson, of Dyer's Buildings, Holborn, and turned into a joint stock company under the style of Mansell, Hunt, Catty & Co.

The colour printing portion of the business was also turned into another joint stock company under the title of Joseph Mansell, Ltd., but it could not stand the pressure of the new processes, and some years ago it was wound up, and has now ceased to exist.

"Florid and Fascinating" is an alliteration which well describes Mansell's coloured printed pictures.

His work is in some measure described in Chapter Sixteen, but a few more remarks may be added here.

It is not known who engraved his plates or from what source his pictures were taken.

Unfortunately there is very little information to be gathered from any signature or lettering on them.

Two exceptions to the absence of lettering there are, and that is with respect to his two prints of "Please Ring the Bell" and "To the Downs."

Each of these has a line of engraved lettering under the print in the plate margin entirely in the style adopted by Baxter at that time. Each is also fully signed and dated in the body of the print, and states that it was "published by Joseph Mansell, London."

The dates are interesting in these cases. "To the Downs" is dated, in the body of the print, March 9, 1857, and has the same date in the lettering beneath, but "Please Ring the Bell" is dated April 20, 1857, in the body of the print, but March 20 in the lettering beneath.

The form and place and order of the lettering are exactly the same in both cases, and both are stated to have been registered at Stationers' Hall.

The wonder arises whether at this time one of Baxter's employees entered the service of Mansell.

Practically the whole of Mansell's subjects are figures, generally with a landscape background as shown on Plate 34.



Specimens of Joseph Mansell's small figure subjects

Size of the original prints 3 × 2]

[*See page* 186



Woodbine Blossoms



Flowers of Autumn

Specimens of Joseph Mansell's larger subjects

[*See page* 187

Some Details of Baxter's Licencees

There are no topical events nor historic subjects, nor are there any portraits.

Some are printed from one plate on sheets, some of which have French titles, no doubt for the French market. The rarest are "The Cries of London."

The nine most important in point of size are The Courtship series of four—("Army, Navy, Town, and Country")—the heads being drawn too large, indicating, no doubt, how young people in the circumstances suffer from "swelled heads." "Flowers of Autumn" and "Woodbine Blossoms" (both oval, as shown on Plate 35, and used for music prints, the first for a valse by Albert Gerard and the second for a quadrille by Operti), "To the Downs," "Please Ring the Bell," and "The Pretty Story Book," see Plate 37.

There are a great many needle-box prints, and other small subjects. See Plate 38.

All his work is in keeping with the class of business Mansell carried on.

One of his daughters married Sir Guy Laking, another became the wife of Clarence Helse, a solicitor at one time well known in the city.

MYERS & CO.

Joseph Mansell, by the signatures and lettering on his prints gives very little information, but Myers & Co. give even less.

On each and every of them they never state anything more informative than that they are "licencees," and that they are of "London." On one or two occasions, however, they mention in connection with the word licencees, "Baxter's patent."

This absence of information makes investigation difficult.

A firm called Myers, Sparrow & Co., and described as "engravers and printers," will be found in the 1839 London Directory, their address being given as 5 St. Michael's Abbey, Cornhill.

In the same Directory for 1840, the address of the same firm is given as 62 Blackfriar's Road. For 1841 and 1842 there is a firm described as G. D. Myers & Co., engravers and printers, and their address is 24 Budge Row, Cannon Street. From 1842 until 1851 their address was No. 4 Budge Row.

Then they appear to have moved, for from that date until 1857 their address is given as 45 Ludgate Hill, and from 1857 it is 9 & 10

Peterborough Court, Fleet Street. They are at this last address described as "colour printers and engravers."

It will be observed that in 1842 Messrs. Le Blond & Co. seem to have occupied No. 24 Budge Row; perhaps they took the premises after Messrs. Myers left them for No. 4 Budge Row.

In 1856 the Directory places them in its list of trades under the heading of "Oil colour printers."

It looks as if these licencees never made any very great success of their licence, for not only are prints by them very rare, but there are only about a dozen different subjects known.

It would probably be about 1851 that they took up the licence.

Their principal prints are representations of the then New Houses of Parliament, opened in 1852, Windsor Castle and Osborne House.

All these are in the true Baxter tradition, their names on the mounts and the subject surrounded by a gold border, but the drawing is inferior.

The gold border Baxter abandoned in or about 1853.

They also illustrated by a print of "Death of Cardinal Wolsey," *Peter Parley's Annual* in 1855. There is also an interesting print called "Clean Your Boots, Sir," which is reminiscent of the early days of the shoe-black brigade.

After 1858, it is not surprising to find the firm cannot be traced in the Directory.

They probably gave up business at which there is nothing to show they exhibited any great genius.

Two of their smaller prints will be found on Plate 36.



Designed probably for an Advertisement

Size of original print 8½ × 4½]



View of Edinburgh

Two of Myers & Co.'s smaller subjects

Size of original print 6 4]

[*See page* 188

Chapter Fifteen

Licences Granted—and After

The Last Phase

Does the road wind up hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

—Christina Rossetti.

THE licences being granted, the licencees lost no time in getting to work. Baxter also was at that time turning out immense quantities of prints.

It is 1851, the year of the Great Exhibition. Baxter's former pupil, Charles Gregory, is in charge of Kronheim's Baxter department; also two others of Baxter's pupils have gone there.

Baxter's former capable manager, Sidney H. Wright, is busy starting Le Blond & Co. on their Picture Printing career.

Baxter's former skilled block-cutter, Charles Hall, is helping Bradshaw & Blacklock.

All the firms to whom licences have been granted are proving themselves to be energetic and resourceful.

Leighton's first coloured print by wood—the forerunner of so many others by him—has appeared in the *Art Journal*.

Vizetelly has published his *Christmas with the Poets*, with its charming little coloured wood-cuts.

Machinery which Baxter never used was more and more coming into operation.

Full chromolithography has appeared. The illuminator's art is popular. On all sides mechanically-produced coloured work is springing up.

Three of the licencees at least, Mansell, Dickes, and Le Blond, have just enlarged, or are about to enlarge their premises. It is the golden age of productions from wood and stone.

At that time there was a great demand for small prints for decorating needle boxes, as ornamental labels for tying up Manchester and other goods, for pocket-book illustration, for scrap books, and small Royal and other portraits.

Some of the licencees obtained almost immediately contracts for some of these purposes.

As instances of the inroads made into markets where previously Baxter had been supreme, Baxter illustrated in all about fifty pocket-books, but only about ten of them after the licences had been granted.

Kronheim & Co. almost at once secured contracts with the Religious Tract Society for the illustrations for their *Scripture Pocket-books* which Baxter had embellished from 1847 to 1851 inclusive. For the year 1852 Kronheim & Co. provided the required pictures for these and other volumes.

This firm also obtained some part of the future illustration for Suttaby's extensive series of pocket-books, and Le Blond & Co. obtained contracts for others.

Up to date Baxter has had the monopoly of Suttaby & Co.'s illustrative work in colours of this kind.

The *Child's Companion*, which Baxter embellished from January, 1846 to 1851, was from 1852 to 1868 illustrated by Kronheim.

From the time of the licences being granted there were hardly any books illustrated by Baxter, but with Dickes & Kronheim this class of work soon attained to considerable proportions.

Baxter more and more relied on prints on mounts for his trade. Some of the licencees were not slow to do the same thing.

Most of the licencees had soon still again to enlarge their premises.

Not only George Cargill Leighton, and Vizetelly, but also Edmund Evans and Benjamin Fawcett by 1851 had either entered or were about to enter the field.

The inroads made upon Baxter's output were mostly in the domain of his small prints; so he changed that, and it was between the years 1853 and 1859 that most of his largest prints were published.

None of his competitors followed him in this, and few of them produced any large pictures except the lithographers.

Licences Granted—and After

It has often been said of Baxter he was reluctant to impart more information than he could help about his process.

This, in the circumstances, is not difficult to understand.

None of the licencees at any time, except Bradshaw & Blacklock, in any way mentioned Baxter's name on their mounts or prints.

It might have been wise if he had made it a condition (if possible) of granting permission to use his patent that, until it expired at least, each of them should make an acknowledgment of whose process they were using. This was the practice with Bradshaw & Blacklock. The licencees got the credit, about which, as explained in *George Baxter, the Picture Printer*, Baxter made forceful complaints.

It is very doubtful if Baxter ever derived any great pecuniary benefit from the licences he granted.

All he claims in the letter he wrote to the *Daily News* in 1856, set out on page 133 of the same book, is that "several eminent printing firms have each thought it necessary to pay me the sum of £50 per annum for several years as licencees for the privilege of using my invention."

This, by implication, negatives the fact that there were at any time more than a few licencees.

Such payments as these would hardly compensate Baxter for all the inroads made on his markets.

All the licencees continued to work the process after the patent expired. Between 1851 and 1855 the Baxter process attained its zenith.

During the 'sixties and for some time after, the uncoloured wood engraving both in books and magazines was largely used.

Publishers were attracted to it not only on account of the improved methods of applying it but because it was cheaper and quicker than other processes. The coloured separate pictures of the time were largely supplied by the German lithograph.

This all made the competition amongst the English colour printers keener, it also caused depreciation in quality.

Much of the coloured work at this time here was bad. It got worse.

It is a lamentable fact that then, as now, the profit on the highest class of coloured work was smaller than on the lower.

In 1860 Baxter could no longer stand the competition and was forced to give up business.

In 1864 he tried business again, but could make no success of it.

About 1866 Vincent Brooks, Day & Son bought up his plates and blocks and issued from them a series of prints, but failed to make any profit out of them.

Baxter became bankrupt in 1865, and died in 1867.

In 1868 Le Blond & Co. tried to make a profit by republishing prints from Baxter's plates and blocks, which they bought from Vincent Brooks, Day & Son, but it was a failure.

It is probable the licencees and block printers mentioned in this book were more business-like and had greater resources than Baxter.

They duplicated their subjects on the plates: this Baxter seldom did, though he often placed several separate subjects on the same plates.

Some of them, too, were, perhaps, more commercial by instinct than was Baxter.

If a customer was prepared to pay for fine work they were willing and able to give it, if on the other hand he would not bear that expense they were equally willing to provide inferior work.

Their presses and appliances, too, were more up to date.

These qualities perhaps enabled them to exist longer than Baxter, but one after the other, they too—with only a few exceptions—all succumbed to the conditions of the time.

After Baxter had left the field William Dickes, on the cover of his *Studies from the Great Masters*, published some sentences from the *Literary Gazette* which seem to sum up the position.

They are as follows:

"Art printing in colours has long been in use, but either it has been comparatively costly in the process or weak in the results, or where applied to the production of low-priced work it has been rather conducted as a mechanical than an artistic process."

Since about 1876 the history of Colour Printing is mainly that of "Process," so far at least as book illustration is concerned.

"Process" in its reproduction of pictures depends more on the use of mechanical and chemical agency than manual skill.

Prior to its introduction, paintings and drawings which it was desired to reproduce by the printing press had to go through a

method of interpretation by some one who by manual and artistic skill got his effects by means of blocks and plates.

The last quarter of the nineteenth century saw the hand engraver superseded by the chemist and mechanic.

The hand engraver according to his powers and inclinations could produce a result better or worse than the picture he copied.

He took time, sometimes a long time, the results were uncertain, and the publishers had to wait. Process gets over some of these difficulties. Publishers for their purposes prefer illustration to art—fac-simile rather than idealism—but whatever is presented to them must be supplied quickly, cheaply, and with reasonable certainty.

It is interesting to recall the quaint words of J. B. Jackson in his book in 1754:

"The inventors of particular arts are those who draw the least advantage from the discovery.

"It has been too generally the fate of those who set themselves to the inventing anything that requires talents in the discovery, to apply all their faculties, exhaust their fortune, and waste their whole time in bringing that to perfection, which when obtained, age, death, or want of sufficient supplies, obliges them to relinquish, and to yield all the advantages which their hopes had flattered them with, and which had supported their spirits during their fatigues and difficulties, to others."

And so in the 'seventies the old order once again changed and gave place to new.

The new order which took its place has ever since held its ground.

Chapter Sixteen Part One

Observations on the Picture Prints of the Licencees and Block Printers

Technique

As we surpass our father's skill,
Our sons will shame our own.
A thousand things are hidden still,
And not a hundred known.

—Tennyson.

IN considering all the coloured prints produced during the 'fifties and 'sixties of the nineteenth century in England it should be remembered that most of them were by (*a*) Chromolithography; (*b*) Baxter's process; (*c*) The Block process.

Of these three Baxter invented (*b*) and recovered (*c*).

In using the word "recovered" the language of J. B. Jackson may be recalled, who in his book remarks: "An art recovered is little less than an art invented."

It is an interesting and very pleasing subject, hobby, pastime, or by whatever name it may be called, the searching for, gathering together, and identifying the best work, both in books and as separate prints, of the men whose names are mentioned as picture printers or chromolithographers in this volume.

Judgment and discrimination must, however, be used, and these can only be based on knowledge.

Nothing that our finite minds can comprehend can last for ever, and it was inevitable, whether he granted licences or not, that the two beautiful methods of picture production that Baxter's fertile mind respectively created and recovered, and which the dexterous

hands of himself and others brought to such perfection, should sooner or later go the way of all things.

He and those of his time have left much to interest and gratify us, and the investigation of their methods is not the least pleasing part of the consideration of their work.

Chromolithography is still with us, but the totally dissimilar productions by it of the early days and of these make those of the past also a matter of great interest. They are dealt with elsewhere.

The technique of all those methods was so different from anything now used that to know the one is by no means to be acquainted with the other.

It may be we are on the high road to a coloured daily press.

If so the method used must be something quicker and cheaper than could have been dreamed of in the days of Baxter.

In all probability when it comes it will be something even more mechanical and complex than is as yet foreseen by present-day colour printers.

Whether it will be from the side of photogravure in colours or by some other entirely different and new process who can tell.

The rotary press has not yet reached the summit of its powers. Chromolithography is likely to undergo great changes.

By whatever means the coloured daily press is reached then the story of old will be repeated, and just as the methods of former times seem archaic to us now, so the present-day work may seem antiquated to the men of the future; but contemplation of it will still be of interest and not without its uses in securing progress in the time to come.

From those days to these the continual tendency has been towards mechanism, and at present there is no great reason to suppose this will cease.

There were a great many things for the printer of those days to consider and do, but they are so technical that it is not proposed to describe them all here, but a few may be mentioned.

In considering the various merits or deficiencies of the work at that time few things are of more importance than "register," that is the art of making the colours exactly fit into their assigned places.

Observations on Picture Prints

In theory register was easy, in practice it was difficult. Many things worked against it.

The blocks, if of wood, warped, the paper shrank or expanded as it was dry or damp, and a machine vibrated.

Thus the edge of one colour was apt to protrude on the domain of another, or an edge of white was left where the paper had not received the colour.

Where these things had happened the print was said to be of bad register.

Baxter had his own particular method of securing register, which he mentions in the specification for his patent. Mr. Carpmael, Baxter's patent agent, said of it, in cross-examination on the trial: "in the combination (i.e. plate and blocks) there is involved a very excellent mechanical contrivance in the mode of registry."

Register is really a complicated process, and the cutting, or making of the colour blocks required a great deal of skill, and it is possible each colour printer then had his own particular method.

Suppose the printer required a red initial "B" on a blue ground.

The ground would consist of a wood or metal block with the letter "B" cut deeply "in intaglio"—that is dug out.

The block then being inked with blue and being pressed on the paper we should have a clear white "B" with a blue ground.

That is to say the ink would not be taken up on the block where the "B" had been cut out, but the rest being left would receive the ink.

Now, to complete the process, you would have to carve "in cameo," that is in relief, another block with a "B" whose outline would exactly fit into the uncoloured "B" of the other block.

Then on being rubbed with red ink and pressed there would appear a red "B" on the blue ground produced by the other pressing, but if in the process the paper contracted or expanded or the block cracked as it often did, or the machine vibrated, the red of the "B" would not fit exactly into the place left for it.

It can quite well be imagined that in the case of a picture containing many colours the process became complex, and great care and manipulative skill were required if proper super-imposition throughout was to be obtained.

The Story of Picture Printing

In prints wholly or partly from wood it is material to consider the press work.

Fine press work was the art of obtaining perfect impressions from engravings in relief. Three things were necessary—a good engraver, a good press, and a good engraving.

A perfect impression was one in which the subject transferred to the paper contained the impression of the surface only and was of such a tone that there was produced all the effects of which the subject was capable, without in any part any superfluity or deficiency of colour.

The press might be excellent, but if the engraving had lost its sharpness of lines a fine impression could not be produced.

On the other hand, no good results could be obtained if the press was in bad condition.

So, too, a printing office might have all the best of materials, but they would not avail if the master was lacking in patience, skill or perseverance.

A few words may be said about the artists from whose pictures the prints were taken.

There is little doubt but that the great bulk of the pictures printed in colours of that period before 1862 was taken from the works of contemporary and other artists, but it is seldom so stated.

Even of such productions as the "Ovals" of Le Blond & Co., for example, the painter may be in some of them suspected, but little that is certain can be set forth.

It is quite possible they were designed or, in other words, wholly or partly copied from pictures in Le Blond & Co.'s workshops.

It was a common practice in early days for engravers and others to adopt the whole or part of some painter's picture, and then add to it or otherwise alter it without making any acknowledgment.

After 1862, when painters for the first time obtained copyright in their works it is different.

In theory, in colour printing there should be, what in practice there seldom was or is, perfect co-operation between the paper maker, the engraver, printer, publisher, and artist. Each should know beforehand exactly what was aimed at. Especially whether the printing was to be on rough or smooth paper, in sheet form or singly, and whether a large quantity was to be printed.

Observations on Picture Prints

In Baxter's process the colours were superimposed by a series of blocks on to a complete picture in monochrome which had been produced by the engraving which might be in aquatint, mezzotint, stipple, or etching, or a combination of some or all.

Baxter generally used aquatint for the main picture, but worked up the flesh and some of the parts by stipple.

Some of the other licencees more or less varied this procedure.

The difference between the block-printers' and Baxter's process was the question of these plates which were of steel and produced the key or foundation. The block-printers might also have a foundation by a key wood block.

Sometimes they did so, and sometimes they did not. Sometimes, too, it might be the last block used, not the first, which went to form the picture.

Highly skilled men were required to engrave the steel plates. Much depended upon how the painting copied was presented, and how far the engraver was able to focus the colours so as to produce a good result and yet save an excessive number of blocks.

The quality of a print largely depended upon the quality of the plate.

The colour blocks to place the colours on the key plate also call for some observations.

The painting to be copied was analysed for the purpose of discovering the greatest number of tints which were visible.

This being ascertained a number of blocks were made, each of which produced a new effect on the paper during the process of printing. These effects were either simple or compound. Simple when the tint appeared in the original state as in Baxter's process, compound when it produced a new effect by being placed on another colour, as in Knight's process for example.

The making of the colour blocks afforded the maker abundant opportunity for the exercise of ingenuity and experience so as to produce the maximum effect with the minimum of workings.

By cutting lines of various degrees of fineness it was possible to get different shades from one colour. A deep blue on one part might be made to produce several lighter shades.

For some of his subjects Baxter had recourse to no less than thirty colour blocks, and even for the simplest he generally ran into double figures.

This was one of the weaknesses of the Baxter process, i.e., the number of times fine prints had to go through the press. Constant efforts were made to maintain the quality of the work and yet reduce the number of blocks which so added to the cost.

The licencees, as a whole, used less blocks than Baxter. Kronheim employed about eight for the smaller, and from twelve to fourteen for the largest and most important subjects.

As may be supposed, finer results could be obtained from many blocks than from few. It was largely a matter of expense, but yet skill.

In the origin the blocks were always of wood, later Baxter and most of the licencees used in addition metal of various kinds—such as copper, brass, and zinc.

Sometimes a print would be produced from blocks, some of which were wood and some of them metal, as they thought the best results could be obtained.

The technique as to the blocks varied in the different work-shops. In the end they were far removed from Baxter's original method.

The quality of the paper used was a great factor in obtaining fine results.

Baxter bought the very best rag paper of a quality perhaps not seen now. In fact, in those days the paper used was more lasting than in these. Anything like the so-called "Art" or coated papers were not in use or known.

The colours used was also another great element for consideration and of difficulty.

Baxter believed in the very best, and for his cochineal, cadmium and cobalt paid high prices.

It was then difficult to obtain really first-class colours. The range of them was limited.

In one instance in the pictures of Savage's book Savage ran short of colour and had to purchase more raw material which was of a different tone and he had to apologize for the different appearance.

It was only in 1856 that aniline colours were discovered.

Most of the printers in the early times mixed their own colours, doing so in varying ways, and keeping it all profoundly secret.

Such colours as could then be bought at different places for printing varied largely.

Care had to be taken in the choice of the colours as to whether they were to be used on wood or metal.

There was a tendency for reds to become a doubtful brown if placed on copper.

Pigments, too, looked different on the palette to the picture.

The order of the colours too was another instance of different methods prevailing.

Savage generally went on progressively from the deepest to the lightest, so that the lighter tints coming over the deeper glazed them and softened down many harshnesses that would have occurred if the deepest tones had been printed last.

When Kronheim & Co. were working from, say, ten blocks, the colours consisted of a yellow, two flesh tints, a green, two blues, three reds, and a brown.

They always printed the lightest blue as the first colour, as in this way they could generally cover nearly the whole picture with colour. Others used a different tone as the ground, but much depended on the nature of the picture.

Other colour printers had possibly a different order.

The sense of colour in the workmen employed had to be largely considered. It differed so in various people. Baxter possessed it in a marked degree.

Two people may paint at the same time a picture of the same subject; one will see a preponderance of one colour the other of another, and so each would differ from the other; so it was with the picture printers.

In a letter written by A. Le Blond to the late F. Möckler, on August 27, 1894, he says:

"With respect to the working out of the colour printing (Baxter's process), there is much in the taste of the workman as to arrangement of the order of printing the colours on the work, but the colours used should be of the best letterpress inks, not the same as used by artists, but prepared for printing the various tints as required. We always made our own."

Some of the licencees like Dickes and Kronheim were skilled artists, engravers, and designers, and some of the earliest subjects

of these two were most likely designed, drawn, and engraved by them.

As the demand for quicker work increased there arose in a more intense degree the desire to save cost.

When to the expense of first-class engraved steel plates, was added that of making good colour blocks, of hiring good paintings from which to copy, and of securing the best paper and colours, the outlay was considerable, and it is easy to understand that there would be in many cases of low prices a necessity to reduce the quality of one or all of these items, but the inevitable results would be an inferior production. It is probable that block printing was cheaper than the Baxter process, and probably also more speedy and convenient for books.

There seems to be some difference of opinion as to whether prints were sometimes printed on dry or damp paper. For instance, Mr. Charles Dawson, in his letter to the *Inland Printer*, mentioned in Chapter Seventeen, says:

"It was a matter of the utmost importance to maintain the dampness of the paper equally, so as to avoid change of size during the subsequent printings. To this end the stacks of prints were covered with damp cloths, and the exposed sides sprayed every night with water."

On the other hand, it will be observed that in the letter from Mr. Robert E. Le Blond, also mentioned in Chapter Seventeen, he says:

"The sheets were printed on dry stock. I am sure I never saw any dampening of sheets in that department."

Mr. Seeley, the present representative of the firm of Kronheim & Co., says:

"It is impossible to produce Baxter colour prints on dry stock."

Savage says: "Paper, to be in good condition for printing, should have the water equally diffused through every part of it, without being saturated so much as to squeeze out when under the platen, which would prevent the ink adhering to the paper; but it should have sufficient to make it feel soft and pliant, and to receive the ink kindly on its surface; which sized paper will not do without moisture; nor any so well as India paper, which receives a fine impression of a moderate size, without being wet."

Observations on Picture Prints

Sometimes the licencees, especially Le Blond & Co., in lieu of the delicate bloom Baxter used, varnished their subjects, and after the interval of years this deadens the brilliancy of the colours.

The question is sometimes asked should this be removed?

Some say do not touch the print, leave it as it was published, others say by all means have it cleaned.

The authorities at our public galleries do not hesitate to have the varnish and dirt removed from the paintings by the old Masters. Why, then, hesitate about doing the same thing to a printed picture?

Another question often asked, is it legitimate for a collector to remove prints from a book in which they were published and place them in portfolios?

The answer seems to largely depend upon whether the interrogator is a collector of books or prints.

If the former, naturally he will not do so. The latter may like to have all his pictorial treasures together before his eyes, and may keep the books on shelves. If carefully taken out the prints can be replaced in the volumes if at any time it is so desired.

The above considerations may help those interested to decide as to the merits of the various nineteenth century prints.

Chapter Sixteen Part Two

Observations on the Picture Prints of the Licencees and Block Printers

Style

The apprehension and representation of what is individual is the very life of art.—Goethe.

NOT only is it advisable to understand something of the technique, but also to appreciate the style of the various workers whose names are prominent in this volume. The chromolithographers, however, are dealt with in another part.

There is amongst them considerable diversity. After some experience, in one way or another, their productions can generally be recognized.

In many cases all doubt can be avoided by the fact that the print is "signed."

Amongst the licencees, Le Blond & Co., Bradshaw & Blacklock, Dickes and Mansell are the most noteworthy in this respect.

Any signature of Kronheim or Myers will seldom or never be found in the body of their prints.

Amongst those who are not licencees, the signatures of Evans, Fawcett, Lydon, Leighton, and Leighton Bros. will often be seen.

This does not mean that whether licencees or otherwise there is any certain rule. With all of them, sometimes they signed and sometimes they did not. In this respect they followed Baxter.

But even if the print is not signed, there is often with all of them some lettering on the plate margin, or some stamp, seal, name, or label, on the front or back of the mounts indicating who is the producer.



THE PRETTY STORY BOOK

From a print by Joseph Mansell.

Size of original print 8×6½]

[*See pages* 187 *and* 205



Joseph Mansell *Red Lion Square, London*



Joseph Mansell *Red Lion Square, London*

Two very rare needle-box sets by Joseph Mansell.

Size of the original sheet 10×6½]

[*See page* 205



THE PRETTY TALE



POPPING THE QUESTION

Both the above are from prints by Bradshaw & Blacklock in the *Pictorial Album of Coloured Gems.*

For particulars of these prints see Catalogue pages 345 *and* 346]



A Pastoral Scene

One of the larger prints of Kronheim

Size of the original print 9 · 7½]

[*See page* 205

Observations on Picture Prints

As to the colouring of the several printers who are licencees, Le Blond & Co. can generally be recognized.

Running through many of their productions—except the ovals, which have much warmer tints—there is a curious absence of warmth—a rather blue tone.

On the other hand, Mansell is exactly the reverse of Le Blond & Co. There is in nearly all his subjects a regular riot of colour, a galaxy of bright reds, greens, blues, and yellows. See Plates 34, 35, 37 and 38.

Bradshaw & Blacklock are very subdued and unobtrusive in tone. There is nothing garish in their work. So modest are they in this respect that it is indeed only after a very considerable acquaintance with them that it is realized what fine specimens of beautiful colour some of them are.

"The Pretty Tale" and "Popping the Question" would be difficult to match. They look like miniatures on ivory. They are reproduced on Plate 39.

Dickes varies. In nearly all his prints prior to his *Studies from the Great Masters*, published between 1859 and 1862, his effects are lighter and brighter than those in that book, in which there is a very free use of browns which impart a rather sombre effect.

Kronheim varies too. His productions are so numerous that if the collector comes across a subject of that date that he cannot identify by the signature, mount or in any other way, he would be more likely to be right if he thought it was by Kronheim than if he ascribed it to any other picture printer.

His prints are of almost every conceivable subject, and in almost every imaginable tone from the dark "Wine Tasters" to fairy-like little subjects, some of which are a joy to behold and two of which are reproduced on Plate 31.

In some cases their prints are in style similar to those of Mansell, and may be easily mistaken for them.

Myers' productions are too few to exhibit any very marked characteristic, except perhaps in some cases doubtful drawing.

Amongst the non-licencee printers Leighton & Leighton Bros. are the most prominent.

Some of their work is excellent, some is very poor. Indeed, Evans, Leighton Bros., Kronheim, and Dickes would at times

descend to productions that could never be any credit to any firm to send out.

There is little of Evans' work that is really very attractive, except his illustrations in children's books.

Fawcett's landscapes are at times superb, but a great quantity of his prints is in no sense pictorial. The sky and clouds in some of his pictures are very attractive. His prints generally bear Lydon's name as well as his own.

Let us now discuss a little the question of mounts which formed so interesting a feature of the work of the picture printers of the nineteenth century.

Baxter started the practice in or about 1849–50, i.e., just before he granted licences.

The idea was followed by some of his licencees, the most prolific being Le Blond & Co. and Bradshaw & Blacklock. Others also used it, but sparingly.

Only to a small extent did Mansell, Kronheim, Dickes, Leighton, and Leighton Bros. place their prints on mounts.

Evans, Fawcett, and Vizetelly never did so.

The mounts used by Le Blond & Co. and Bradshaw & Blacklock are described in a later part of this volume.

Those of Dickes, Leighton, Mansell and Kronheim are embossed as to some parts of the mount, sometimes it is the seal, at other times it is the border round the subject. Those of the last two are the rarest on mounts.

But sometimes with Dickes, Le Blond & Co., and also with others, the mount is simply a plain piece of cardboard with a label on the back.

Mansell's very small subjects have sometimes a gold border, and prints by others have also gold borders, including Le Blond & Co., Bradshaw & Blacklock, Leighton Bros., Myers & Co., and Kronheim.

The collector of Baxter prints knows how comparatively rare it is to secure his subjects on mounts after about 1858, and so it is also with the licencees.

That attractive way of publication by that time was falling into disuse.

Dickes' *Studies from the Great Masters* will be found occasionally on stamped mounts when not in the volume, but in thirty years



THE DUKE OF CAMBRIDGE



ADMIRAL LORD NAPIER



MARSHAL ST. ARNAUD

Some Crimean War Portraits by Kronheim

Size of each of the original prints 3½ 2½]

[*See pages* 207 *and* 208

the writer of this book has only been able to secure about eight of them in that form out of a possible eighteen in the book.

They were published separately between 1859 and 1862, and perhaps he did not place all of them on mounts.

His "Christ Blessing Children" which was used as a music frontispiece is sometimes seen on an embossed seal mount, but it is very rare. So are his illustrations on mounts to *Turkey, Russia and the Black Sea.*

Interesting prints by Dickes are the portraits of the Emperor and Empress Frederick which were in a contemporary souvenir, of the marriage in 1858, a representation of which latter is given on Plates 32 and 33. The portraits were also published on mounts.

Most of Myers' larger subjects are on mounts with a gold border with lettered description.

Kronheim has a great many productions, both in books and as separate prints.

Mansell's are generally separate, but occasionally in books.

A few of all of them, except, perhaps, Evans and Bradshaw & Blacklock, may be sometimes seen on music.

Kronheim, Le Blond & Co., and Bradshaw & Blacklock are the most prolific illustrators of pocket books.

Those who would secure specimens of the work of any or all of the picture printers must not expect to find amongst them any prints quite of the importance of Baxter's "Coronation" and "Opening of Parliament," nor any of the size of those of the "Parting Look" or "Dogs of St. Bernard."

The old coaching scenes of Kronheim, called "Spring, Summer, Autumn and Winter," appear to be the largest subjects by the licencees by the Baxter process.

Nor will they find much of the superb flesh tints or brilliancy of colour that Baxter left behind him, but they will discover many subjects of great historical interest, many fine pieces of colour printing, many beautiful landscapes, many reminders of old days, old scenes, old times, old buildings, about which we may remember our grandfathers and fathers speaking, but which we never knew.

We shall see many scenes depicting the habiliments our ancestors wore, the vicissitudes those good people passed through, such as, to take only one instance, the Crimean War, some of the leaders of

which will be found on Plate 41, the eminent persons of the early and mid-Victorian days, the common objects of the streets, the advent of the railways and many an event that is now a matter of history.

Of religious and quasi-religious subjects Dickes was the most prolific, for sporting subjects Mansell and Kronheim divide the honours between them, for purely figure subjects Mansell was supreme, and for natural history subjects no one exceeded Fawcett, though Kronheim and Dickes produced a good number, and for children's books Evans.

Our story of Picture Printing during the forty years of wood and stone is now ended. The remainder of this volume will be devoted to Le Blond & Co. and Bradshaw & Blacklock. The other figures that have come on the scene during the course of the journey will appear no more in these pages, but it may well be that the remembrance of them will endure.

Surely much credit is due to Hullmandel for his ingenuity in establishing lithography in this country, and to Owen Jones, Henry Noel Humphreys, Louis Haghe and Thomas Shotter Boys for developing it and producing those beautiful "illuminated" and other books.

Look too at the pertinacity of Geo. Cargill Leighton in furthering the cause of block printing in colours in the face of so many difficulties.

Where too will more beautifully printed landscape illustrations in English books be found than those by Benjamin Fawcett, or more delightful children's books than those of Evans?

As these last pages are being penned the names of other distinguished men occur who being dead yet speak and bring to the mind the conviction that they too like their brothers did not live in vain, and that they also played useful and interesting parts in the development of Picture Printing although the methods used to-day appear to be so far different from any which they knew.

Chapter Seventeen

Le Blond & Co. (Baxter Licencees)

A Biography

Knowledge is of two kinds : we know a subject ourselves, or we know where we can find information on it.—Dr. Johnson.

IF in considering the career and work of the six licencees of Baxter a discerning person gave pride of place to Le Blond & Co., it would not be without good reason, for not only were they the first in point of date to secure a licence, but they were the closest imitators and most faithful followers of the master printer, and in other respects they would appear, as we shall presently show, to be entitled to the premier position.

They were, however, it must be said in no sense book illustrators, for except for pocket books, one solitary volume constituted, as far as is known, their total output in that direction.

It was in the autumn of the year 1849, that they obtained their licence.

Assuming, as Baxter announced, his willingness to do, they received instruction from him with the licence, they yet had the astuteness to realize where they could gain more information, so they secured the services of Baxter's capable manager, Mr. Sidney H. Wright.

Their productions by the process during the greater part, if not the whole, of their working career were under the guidance of this gentleman who, perhaps next to the patentee himself, knew more at that time than any other person then living, his secrets and methods.

As far as can be ascertained he entered the service of Le Blond & Co. in 1849.

Not only for the best part of twenty years did Le Blond & Co. then publish designs of their own by the process, including the

well-known "Ovals," but they, in the year 1868, purchased a large quantity of Baxter's plates and blocks from Vincent Brooks, Day & Son, and reprinted from them. These productions are known to-day as "Le Blond-Baxter" prints, and are fully described on page 298.

Further, we have more detailed and accurate information of the total work they did under their licence than we can glean of any other of the licencees.

They were more precise and methodical and they gave their prints a serial number, and partly from this fact, and partly from their own list of "Le Blond & Co.'s Patent Oil Pictures," published in 1868, which is extant, it has been possible to construct what is almost certainly a complete and accurate catalogue of all their publications by Baxter's process with their serial numbers.

This list is set out as to parts one and two on pages from 300 to 303.

Part one on page 300 has had to be constructed from the various numbers given to their early prints, for no authentic list of them published by them is known.

Part two on page 301 is taken from their published list.

Part three, which will be found on page 303, is a list constructed of the few designs they published without a serial number, and

Part four, which will be found from page 304 to 306, is also taken from their own published list.

No such reliable list can be constructed of the work of any other licencee, as none of them left behind the material from which it can be done.

And, finally, nearly the whole of their subjects are consistently good and careful work, and are on some form of special or stamped mount which so much adds to the pleasure of the collector.

As licencees of Baxter they certainly take a very prominent position.

Now let us just consider a little the history of the firm of Le Blond & Co., and of the two partners who constituted it.

It was established some time in or previous to 1842 by two young men who were brothers, at No. 4 Walbrook, in the City of London.

They called themselves "Steel and copper plate engravers and printers."

Le Blond & Co.—A Biography

Later, they acquired the business of Tosswill & Co. and we find them at 24 Budge Row, as well as No. 4 Walbrook, but this was presumably only an enlargement of their previous premises as the streets run parallel, and their offices ran through from one into the other.

In 1849, believing that Baxter's process was, for several reasons, likely to increase in popularity, they were duly impressed with the announcement he was publishing of his willingness to grant licences.

By some means they got into touch with Mr. Sidney H. Wright, and, as before stated, he agreed to enter their employ and superintend the work, and thus began his long association with Le Blond & Co.

Robert and Abraham Le Blond, the two brothers who constituted the firm, were descended from an old and aristocratic Huguenot family.

It was said to be an ancestor of theirs who set up in Spitalfields the first silk weaving machine. They also claimed to include in their pedigree James Christopher Le Blon, the well-known figure who, about the time of Hogarth, was the first to produce pictures in their natural and proper colours from a series of metal plates which was the real origin of the three-colour process.

The art of picture production, as well also as a sense of religious toleration, was thus in their blood.

It is interesting, therefore, but not so very surprising, to know that whilst the elder after a short time began travelling about supporting with voice and purse several advanced causes of that time, the younger stayed in the workshop publishing pictures by the process which then and for years after produced so much of the output of coloured illustration in this country.

Robert, the elder, was born on August 4, 1816. He learned his trade with one Thomas Brooker, of 13 Walbrook, and whose sister Sarah he married on November 19, 1837.

Before settling down in England he went to America, but he soon returned and then started business at 4 Walbrook, in partnership with his younger brother, Abraham, and close to the premises of Mr. Brooker, where he was apprenticed.

Robert Le Blond was apparently of a temperament very different to his brother, Abraham, and although perhaps deficient in tact—as is evidenced by his calling his son after Robert Emmet, the "Irish Patriot" who was convicted of and hanged for murder—was yet a man according to his lights of very considerable ability and character.

To understand his position it is necessary to know a little of the life and work of George Jacob Holyoake.

This gentleman was born at Birmingham in 1817, and was connected with the first Exhibition of Arts in that city in 1839.

He was brought up on strict Evangelical lines, but he joined the Reform League there in 1831, became a Chartist in 1838, was present at the Bull Ring riots in 1839, and finally, being called upon to examine closely the evidences of Christianity, he rejected them.

Arrested for blasphemy he was tried at Gloucester in 1842, and was sentenced to six months' imprisonment.

Then he modified his opinions, and in 1846 began to advocate secularism.

This doctrine is defined as being the teaching of the real, the known, the useful, and the affirmative. It is supposed to be the practical side of scepticism.

It teaches only the duties of this life as far as they can be understood, leaving the obligations with respect to another life to those who believed themselves, or thought themselves in possession of the knowledge of that other life.

To advance these principles he established in 1846 a weekly newspaper called *The Reasoner*.

Robert Le Blond largely attached himself to and became intimately associated with Holyoake.

In the early part of 1853 Robert Le Blond was engaged in speaking in support, and in every way forwarding the opening of Exhibitions on Sundays, especially with reference to the Crystal Palace; in fact in that movement he was a pioneer. The Sunday League was formed in 1855.

On 13th April of 1853 he wrote a letter to *The Reasoner*, describing himself as one of its subscribers "for some years past," to know why they took no part in advocating the opening of the Crystal Palace on Sunday, to which he received a favourable response.

In a lecture he gave on the subject on April 26, 1853, he said, "If the working men of this country do not get the Crystal Palace opened to them on Sundays they will lose an opportunity of achieving their emancipation from priestly influence which they may not obtain again for years."

On May 8 we find a Resolution was passed "That a London

Secular Society be formed," and Holyoake, Robert Le Blond, and a few others were the first members. A committee to prepare its rules was formed, and Robert Le Blond was one of them.

On June 1, 1853, Holyoake announced that the members of the Society would have free access after that month to Mr. Robert Le Blond's library of three thousand volumes and current publications.

The following letter was sent out:

"10 Liverpool Street, London,
"July, 1853.

"Dear Sir,

"I have great pleasure in renewing my invitation to yourself and the rest of the members of the London Secular Society to visit my library on the evenings of every Monday, Tuesday, Thursday and Friday.

"The library will be open from 6.30 to 9, and in addition to the opportunity therein afforded for the perusal of a large number of standard works, I have made arrangements by which there will be laid on the table *The Times*, *Daily News*, and *Globe*, the *Athenæum*, *Nonconformist*, *Weekly Despatch*, *Atlas*, *Leader*, *Illustrated London News*, *Glasgow Sentinel*, *Reynolds' Weekly Newspaper*, *Lloyd's Weekly News*, *The New York Tribune*, *The Reasoner*, *Political Examiner*, *Chambers' Edinburgh Journal* and *Punch*.

"These will be regular, but I anticipate friends to the secular cause from all parts of the country will contribute newspapers, etc., from their various localities which, of course, I cannot at present enumerate.

"In the full and confident hope the course I am taking will be a source of pleasure and improvement to the members generally,

"I remain, yours faithfully,

"Robert Le Blond.

"P.S.—You will oblige by bringing with you your card of membership."

Liverpool Street at that time—the great railway station not having then been built—was the place of residence of many well-to-do City merchants.

On August 31, 1853, there is a description of this library in *The Political Examiner*.

It says the books are divided into sections ranged in mahogany cases round a spacious and handsome apartment in the centre of which stood a stupendous chandelier which "gives an air of gorgeousness to the place."

It also says it was no niggardly hand and narrow intellect that collected that library and consecrated it to the elevation of the working classes of both sexes, and that it was a library in the fullest sense, with works in every department of literature with no spark of sectarianism.

Then the writer goes on to describe Robert Le Blond and says:

"I never saw him before I came to London, though his reputation as a friend of the people and as an earnest advocate of the free use of the Sabbath has penetrated to all the large towns of the kingdom.

"I saw him a short time ago at a public meeting. He is a dark man about forty years of age, rather corpulent, and, if the ladies are good judges, ought to be considered handsome.

"His bright, restless eyes and merry laugh denote a happy blending of the intellectual and good-natured.

"As a public speaker he is very popular, as fluent and humorous speakers generally are. He is regarded by working men as their true friend, for his hand is ever ready to assist what his tongue dictates. His good nature is only equalled by his munificence."

A little later the Secular Society appointed a deputation consisting of Holyoake and Robert Le Blond to visit the principal towns of the North and hold public meetings to explain its objects, and they were to report at a tea party and soirée to be held at the Hall of Science in the City Road, on September 28.

At this soirée Robert Le Blond gave oratorical imitations of the agreeable pomposity of some of the extraordinary opponents they came across during their tour. Louis Blanc was on the platform.

On November 30, 1853, Mr. and Mrs. Robert Le Blond entertained some seventy or eighty of the members. *The Reasoner*, describing the affair, says: "The spacious saloon adjoining the library was thrown open and tables spread in both apartments which began to be filled from 7 p.m. Courses of viands, recitations, music and conversation occupied the guests until a late hour."

Le Blond & Co.—A Biography

In May, 1855, Le Blond, Holyoake, Robert Cooper and others signed a manifesto calling for improved organisation of all Freethinkers, and a conference was held in July to obtain this end, but Robert Le Blond was absent in consequence of severe illness.

On August 19 he was stated in the *Reasoner* to be rapidly recovering, but on September 30, being requested by the Committee for the burial of Feargus O'Connor, M.P., to speak at the funeral, as a well known representative in the cause of the political improvement of the people, his health prevented his compliance.

On January 30, 1856, a party was given at John Street, Fitzroy Square, in his honour, which in *The Reasoner* was described as the most complete and agreeable the Secular Society had ever given, more than one hundred ladies and gentlemen being present, and an address was presented which begins by saying:

"After the period of ill health and anxious occupation through which you have passed and which has interrupted the intercourse between yourself and this society, its members and friends have solicited this opportunity of expressing to you their undiminished regard."

And R. Cooper wrote describing Robert Le Blond as "one of the most liberal and independent men, who has courageously identified himself with the cause of religious and political liberty, and that he had set a noble example to his class."

Robert Le Blond's reply to the address, in consequence of his health, was very brief, but he spoke of Secularism being dear to him.

This party marked the end of Robert Le Blond's activities in this country.

About this time his finances were in a deplorable condition and his library, which he had increased to four thousand volumes, was seized for debt.

There is no doubt he had very largely financed the Secularist and other causes and had spent, directly or indirectly, a great deal of money in their interests, and by so doing impoverished himself.

What was particularly referred to by the words in the address presented to him of "anxious occupation," it is not now possible to say, but it is very likely that in the first few years of their licence the firm made a good deal of money, but that a check to some extent was placed on the demand for prints by the Baxter process by the oncoming of the Crimean War.

We cannot trace that any benefit accrued to the firm of Le Blond & Co. by these outside activities of one of its partners. The fact that one of them was largely engaged in Free Thought propaganda would not be likely, perhaps, to help them in securing orders from societies like Missionary Societies, The Religious Tract Society, and other bodies, and firms whose publications were of a religious or quasi-religious character, and this may be the reason why they secured so little book illustration.

In the prints they produced there is not discernible any subjects of a propaganda character.

In March, 1856, Robert Le Blond and his son Robert Emmet Le Blond (who still lives), after their troubles here went to America to try and prepare a new home for the family.

Robert about this time gave up all interest in the firm.

His life would make an interesting biography, but unfortunately the material for it was destroyed by fire some years ago.

When Robert Le Blond arrived on American soil he secured a situation as book-keeper and proof-reader with Wright, Son & Co., of Cincinnati, and later he became American agent for Blackie & Son, of Glasgow.

At one time, too, in conjunction with his sons as assistants, he started a small printing office, but it soon closed down. In June, 1863, he returned to England broken in health, and died on the 18th October at No. 13 Walbrook—where his sister Jane was then living—of dropsy, at the early age of forty-seven.

His eldest son, Robert Emmet Le Blond—who well remembers his father's library—has for some years carried on the R. K. Le Blond Machine Tool Company, a successful business in Cincinnati.

There is extant a very interesting letter written by this gentleman on January 12, 1909, to the *Inland Printer*, which gives a glimpse of the business of Le Blond & Co. as it was prior to his father going to America. It says:

"I have been much interested in the article in the *Inland Printer*, by Charles E. Dawson, on Baxter type, particularly as I worked in the office of Le Blond & Co., 24 Budge Row, London, who were licencees of Baxter. This was in 1854 and 1855.

"The firm of Le Blond & Co. was composed of my father Robert and his brother Abram. My father came to America in 1856, leaving his brother Abram in charge of the business.

Le Blond & Co.—A Biography

"The actual printing of the 'oil prints' as they were designated by us was carried on in the workshops at No. 4 Walbrook, a small street leading out of Budge Row, and coming out on Cheapside by the Mansion House. This work, as Dawson says, was all done on hand presses; in fact, outside of the newspaper and large book offices there were no power presses then.

"We had over twenty hand presses at Walbrook, and at Budge Row half a dozen lithograph presses, and as many copperplate presses. I pulled a hand press in the room just outside of the one where the oil prints were printed. I was then fourteen years old.

"As a rule the other employees were not allowed in there, and of course strangers visiting any workshops in the old country was and is entirely out of the question.

"According to my recollection these prints were first engraved on a steel plate, as Dawson says, a key plate, or as I should call it, a master plate.

"From transfers from this the different colour blocks were engraved, mostly on box wood, some on copper.

"In printing, each form contained two blocks each of a different colour, two colours being used at a time on the ink table.

"The roller had about two inches cut out of the centre so that the colours would not mix.

"When the top sheet on the tympan was printed it was taken off the points and put on the lower set of points and a new sheet put on above.

"At times the pressman touched up a certain part that needed it with a little pad of composition carrying a different tint to what was on the roller. This, as you may imagine, was slow work.

"I should say that 900 a day was the maximum.

"In your article you say that 900 or 1,500 was a fair day's work for a pressman *or* helper. I think this should read *and* helper—there were almost invariably two to a press. One journeyman and one apprentice, except with the more advanced apprentices who had charge of a press with a younger apprentice to help them.

"The sheets were printed on dry stock. I am sure I never saw any dampening of sheets in that department, but in most other work done there the paper was wet down first and kept about the same degree of dampness until the job was finished.

"The colour was furnished us dry and was ground and mixed as it was needed, mostly by the apprentice, while the journeyman made the forme ready.

"This was generally the rule all over the shop.

"All colours came dry except Chinese blue and black, and perhaps a few others. A man was employed to grind most of the ink, where comparatively large quantities were needed, but on smaller and more particular jobs each pressman had his own stone muller, and ground and mixed his own ink. In the oil print department they had certain standard tints of which they kept a stock on hand, carefully protected from drying, and replenished them by fresh grinding when needed. Most of these formes were kept locked up all the time.

"When a run was finished the chase with tympan frame attached containing all the make-ready was lifted off the press and carefully stood aside and the chase with the next two colours put on.

"This, while involving quite an outlay for chases, etc., effected a considerable saving of time in making ready. A different point hole was used for each impression, as can be seen by some of the prints I have sent you. Fifteen or more point holes are on some, showing that that number of colours has been used.

"It would take quite an expert to pick out and number the different colours.

"As for the work of the licencees not equalling that of Baxter, I never saw any of his, but I think you will find on examining the specimens I have sent you that they are very nearly perfect. These prints are nearly, if not quite, fifty years old, and to my eye show no deterioration.

"The smaller prints were sold at about 1*s.* 6*d.* each, and I believe were originally designed to use as labels on cotton goods, but gradually got to be used as pictures.

"They were generally trimmed close and mounted on the embossed card showing the title, etc.

"These prints were, as you say, each subjected to careful inspection, and none allowed to go out unless perfect.

"When our firm moved their shops from London to Kingston-on-Thames, about 1860, several of our men left and were employed by Kronheim & Co., who were endeavouring to do that class of work, but I never saw any of their work to equal ours.

Le Blond & Co.—A Biography

"In reference to the tympans used by Baxter being of sheet metal, ours were simply of calico stretched tight on the frame enclosing the necessary additional paper and sheets and overlays.

"I never heard of sheet metal being used for that purpose."

It must be remembered the writer of this interesting epistle was, when he worked with the firm in London, only in his teens, so what he says must be taken, perhaps, with a little reserve.

From the time of Robert Le Blond leaving England to the final dissolution, the business was carried on by Abraham Le Blond.

We may assume if the firm took up the licence in 1849 and Robert Le Blond did not depart for America until 1856, that at least a substantial part of the firm's work by the Baxter process, including some of the ovals, was performed whilst both partners were in the firm, and not under the directing hand of Abraham only, but from what has been before said it would appear that most of Robert's time and energy were given to propaganda and not to printing.

No alteration in the name of the firm seems to have been made on the departure of Robert.

Abraham Le Blond, the other partner, was three years younger than his brother Robert, he having been born on February 11, 1819.

Where he learned his trade is not known. There appears to be no accuracy in the suggestion sometimes made that he was apprenticed to or was ever employed by George Baxter.

He married, in 1842, a lady of the same patronymic as himself.

In or about 1860 the works were removed to Kingston. The business premises were then or later transferred to Carron House, 14 Upper Thames Street, and about 1862 the firm seems to have been registered under the Companies' Act as a limited liability company, its business being described as "Wholesale stationers, engravers, lithographers and printers."

Unfortunately money was borrowed on debentures, and in 1894 a Receiver was appointed, who sold off all the assets, including a great many prints then in stock.

The goodwill was ultimately purchased by Barclay & Fry, and with the break up of the business Mr. Sidney H. Wright found himself, after forty-five years' service, out of employment.

Abraham Le Blond died at Kingston in 1894, at the age of 75. His wife predeceased him by a very short period. The end of both

was no doubt accelerated by the disaster which overcame the business to which he was much attached, and to which it had been his ardent desire his sons should succeed.

One who knew Abraham Le Blond in 1868, when he lived at Montague Cottage, Kingston Hill, says he had there a fine old-fashioned garden, and that Le Blond used to drive to town and back daily.

Afterwards he built a house for his son-in-law next to Montague Cottage.

Their family consisted of two sons, Frank and Bernard, and three daughters, Harriet, Rose, and Flora.

The two sons were in the business before it broke up.

Bernard was a more or less clever artist.

The father had a patient and kindly temperament and was passionately devoted to nature.

His garden and his roses were his delight.

The letters set out on Plates 53 and 54 which follow page 306 are from the originals in Abraham Le Blond's own handwriting. That of November 3, 1893, written shortly before his death to the late Mr. F. Möckler, is believed to be the last letter Le Blond ever wrote. Both may be deemed of interest.

He uttered no reproaches about those who were instrumental in bringing about the fate of the business, although as he saw it they had done him a great, unnecessary, and undeserved wrong, and to some of them he had in earlier days extended kindness.

About the year 1848, when Louis Philippe and his Queen had to fly from France, Abraham Le Blond is said to have saved the life of her ex-Majesty. It is certain he received from her a fine bowl, and a letter of gratitude.

In their several ways each of these brothers perhaps succeeded in making the world a little brighter.

The elder may have been too advanced for his time, but some of the causes he espoused—Sunday opening of places of instruction, for instance—have long since been conceded.

The younger in the pictures he produced has given pleasure to many, not only in his own days but in these.

Yet neither of them was able to leave behind any of that wealth which the world bestows upon many of its deserving and upon some of its undeserving sons.

Chapter Eighteen

The Work of Le Blond & Co. under their Licence

The only happiness a brave man ever troubled himself with asking much about, was happiness enough to get his work done.—CARLYLE.

AT first—as perhaps for several reasons was very natural in the circumstances—Le Blond & Co. largely copied Baxter's methods, not only as regards the manner of printing, but also in their mode of ornamentation.

The inventor of the process had gained popularity in and about 1848 by small portraits of Queen Victoria and Prince Albert, the one standing on a balcony near Buckingham Palace, the other on a balcony at Windsor.

Le Blond & Co., as soon as they received their licence, also produced a pair of the same august persons of the same size and of exactly similar description.

Like Baxter, too, they signed both in the body of the prints.

Baxter had also gained great reputation by his small pocket-book landscapes, so Le Blond & Co. at once imitated him, and sought to obtain some of his success by means that were identical.

They illustrated their first pocket-books in 1850 for the year 1851.

Baxter did not sign this class of prints, nor did Le Blond & Co.

Baxter at this time gave his subjects a serial number, so did Le Blond & Co.

Baxter used a gold border on some of his mounts round the prints, so did Le Blond & Co.

Baxter published sets of fancy and regal needle-box prints, some of them being reduced copies of some of his larger prints. Le Blond & Co. did precisely the same thing.

Baxter, in and about the year 1850, used the words on or under his prints:

"Printed in oil colours by George Baxter, patentee."

The earliest lettering by Le Blond & Co. is as near to that of Baxter as circumstances would allow, for it is.—

"Printed in oil colours by Le Blond & Co., licencees."

There are, however, some differences. For example, Baxter tells us in many cases in the lettering under the print who is the artist from whose pictures the prints were taken. Le Blond & Co. never did this until at least the year 1862, when the law for the first time gave a copyright to the painter of a picture.

Baxter, in many cases, informs us of the date of publication. Le Blond & Co. never did this.

By the time of the commencement of the "Ovals" Le Blond & Co. had departed to a considerable extent from the Baxter traditions, and the shape, mounts, and get-up of those well-known pictures differ from anything Baxter ever did.

Although Le Blond & Co., as already stated, called themselves "licencees," they—unlike Bradshaw & Blacklock—never at any time on their prints, either before or after the expiry of Baxter's patent, mention his name. It was only for a short time they called themselves "licencees."

After the expiry of the patent in 1854 they ceased to call themselves such, and when they produced the "Le Blond-Baxters" they took every means possible to suppress his name.

His signature was taken off all the subjects they produced, his name was not mentioned on their list of "Le Blond & Co.'s Patent Oil Pictures," or in any other way.

Although, as already mentioned, Le Blond & Co.'s prints bear no date of publication, it is yet possible to arrive approximately at the time of publication.

A consideration of the lists given on page 300 and later will help to a solution.

Assuming that the serial number bears reference to the order of production which is more than likely, then a consideration of these will give us a clue to the date of the various subjects.

The Work of Le Blond & Co.

For instance, the Crystal Palace, Sydenham, was set up in 1854, and Le Blond & Co. published two prints of that building. They are Nos. 70 and 71 of the serial numbers of their list, and they also published one of the Great Exhibition of 1862 which is numbered No. 94.

These two events act as milestones on our road of investigation as to dates, but it is dealt with more fully under the heading of the "Ovals" on page 270.

The output of Le Blond & Co. by the Baxter process cannot be considered very extensive.

Counting the ten or more prints set out in the list on page 303 as never having had a serial number—possibly because produced before Le Blond & Co. began to adopt numbers as a means of identity—then their number of designs up to the two prints of the Crystal Palace (Nos. 70 and 71) was seventy-nine. From then to their Great Exhibition of 1862 print (No. 94) was twenty-four, and from then to the end, excluding the "Le Blond-Baxter" prints, was nineteen, or a total in all of about 122 original subjects in about twenty years.

In and after 1868 there are about sixty-eight reprints from the Baxter plates, so that their total publications amounted to about 190 or roughly about one-half of that of Baxter.

It was not until after Baxter had retired from business in 1860 that Le Blond & Co. published any prints of a large size, the first of any dimensions by them being Windsor Castle (No. 118).

This print, too, was the first on which they gave the name of the artist, which they do on the mount.

There are none of the size of Baxter's "Parting Look" or "Dogs of St. Bernard."

Three at least of their prints were used for music frontispieces.

The licencee prints were not very extensively used for this purpose.

In or about the year of the death of George Baxter in 1867, Le Blond & Co. thought they could see profit in a reproduction from his plates.

This was a particularly bold view seeing that Baxter had been forced to retire from business in 1860 because he could not make his labour pay, nor could he again in 1864, when he went into

business once more, and Vincent Brooks shared the same want of success when he acquired Baxter's plates.

On each of these occasions also the prices had been reduced.

Le Blond & Co., however, were not daunted, and they bought the plates and started on their publication of the Le Blond–Baxters, but it was a pecuniary failure.

Then they put away the plates, not only those of Baxter but those of their own subjects also, and they did not again see the light for over twenty years, when the late Mr. Möckler purchased them, and their modern history begins, which is fully described in *George Baxter, the Picture Printer.*

As will be seen on reading these pages, the mounts used by Le Blond & Co., and their general make-up are varied and interesting.

All the subjects of the first fifteen of their plates, which have a serial number, were produced four on each plate.

Each plate has its own special species of mount or mounts assigned to it.

For the first eight plates there are two kinds of mounts allotted to each of the subjects on it. One is a mount with a variety of gold border round the print and the other a mount with a species of embossing round the subject.

After then the gold bordered mount ceases and (except for the largest subjects) embossing only is used, such embossing being of various patterns.

Sometimes the mounts for the first fifteen plates give on them the title of the subject, sometimes they do not, but the serial number is generally found somewhere on the mount.

A portion of the larger prints have sometimes engraved mounts —similar to those of Baxter in his Missionary period—and sometimes what is known as "blue label mounts," i.e. the description and serial number will be found on a blue label on the back.

There is a method and consistency about the productions from all the earlier plates that is pleasing.

All the prints from each of these plates are in each case as a whole either signed or unsigned, and when signed all the signatures are in the same terms. Their mounts, too, may be of one or two varieties, but all printed from these plates will have one of these mounts.

The Work of Le Blond & Co.

It appears to be reasonably plain that the primary object of many of the early subjects was labels for calico and other dress fabrics; in others it was pocket-book illustrations and in others scrap albums; but it is not only conceivable but likely, that in every case the prints may have been used for purposes other than those for which they were originally intended.

If the collector is partial to prints on dainty mounts he is likely to get more pleasure from Le Blond & Co. than any other licencee.

The pleasure, too, will be enhanced by the knowledge that except for two or three of the ovals there are no forgeries.

Le Blond & Co.'s work is diversified, historical, and topical, not too expensive, and the quality of the ovals and some other subjects, if not quite equalling Baxter at his best, are charming specimens of beautiful colour and interesting design, well worthy of a place on the walls or in the folios of all interested in good specimens of a unique art that played a conspicuous part in its day, but has now long since gone.

Chapter Nineteen

Descriptive Catalogue of the Prints by the Baxter Process by Le Blond & Co.

Section I

Small Figure and Fancy Subjects—Observations

THIS series is simple but not the best of Le Blond & Co.'s work.

The "ticket trade," that is the making of tickets of various designs to attach to dress materials and other textile fabrics, was a considerable industry.

Some of these subjects were largely used, both coloured and uncoloured, for that purpose, and will often be found with the spaces left in the margin for inserting the number of yards and other details.

Gradually, as it was realized there was a demand for these pictures for scrap books, then so popular, and other purposes the quality was improved.

The date of publication of all in this chapter was soon after the licence was granted, i.e., about the time of the Great Exhibition of 1851, and the series would all have been completed by 1854.

Three of them at least were placed on music frontispieces, and some were used for pocket-book illustration.

Of the thirty-one designs in this section all but six represent lonely maidens, and as if emphasizing the need for dress materials they are all in scanty attire.

The other six are love episodes.

As a collection of little figure subjects of a fanciful type of different designs they are interesting and amusing, but hardly equal those of Joseph Mansell of the same kind. Bradshaw & Blacklock also produced this class of work.

They are tastefully got up when on their stamped mounts, which are of various patterns, and all have a serial number.

As long as a collector appreciates the object of them, and does not expect too high a standard, they form a pleasant and inoffensive group.

As far as is known Le Blond & Co. do not claim to have designed or engraved any of them, but it is very likely they did both.

There are some mounts of these small subjects with gold borders which are forgeries.

As to the titles see Print No. 5.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S SMALL FIGURE AND FANCY SUBJECTS

Section I

Le Blond Serial No. 1.

(1) *THE TYROLEAN WALTZ.*

An upright oval print. A pleasing little subject in which there is some nice miniature work.

We see two ladies of the Tyrol in national costume: one in a red bodice and blue skirt, the other in a green bodice and red skirt, dancing in the open air by the side of a lake. One has her arm round the other, and in a roguish fashion they face the beholder, and tell him plainly "we can do without you men."

Appropriate Alpine scenery forms the background.

It matches well with No. 28 ("The Dancing Colleen").

It was used as an illustration to Peacock, Mansfield & Son's Pocket-book, *La Belle Assemblée or Fashionable Repository*," 1851, and then it has engraved in the bottom margin in the centre the above title, on the left "Printed in oil colours by Le Blond & Co." and on the right "Licencees, London."

Le Blond & Co. engraved four subjects on one plate, i.e. (1) "This subject," (32) "Brother's Water," (47) "Venice," and (55) "Her Majesty and Prince Albert at Balmoral."



A very uncommon plate of Le Blond & Co.

Size of the plate $8\frac{1}{4} \times 6$]

[*For particulars of the original plate see Catalogue page* 229

There were two species of mount for the four prints on this plate, both of a size of 7¼ by 5¼. One has a gold-patterned border round the subject with title in white on a gold ground below the subject and serial number in gold at the bottom side, the other has an embossed fancy border round the subject, and embossed title and serial number in a scroll in the centre below.

Size of print, 3½ by 2¼.

This print is unsigned.

Le Blond Serial No. 5.

(2) *THE WEDDING DAY.*

An upright oblong print showing a lady of mediæval times in her wedding dress leaning on the arm of her husband. The little white dog displaced in favour looks plaintively at her. Their château is seen on the right, and the church on the left. The coach is ready for their departure.

It forms a series with Nos. 3 and 4.

It was used as an illustration to *Marshall's Ladies' Forget-me-not Pocket-book*, 1851, and then it has engraved in the bottom margin in the centre the above title and on the left and right the same lettering as No. 1.

Le Blond & Co. engraved four subjects on one plate, i.e. (2) "This subject," (3) "Courtship," (4) "The departure," and (56) "Her Majesty Leaving Portsmouth Harbour."

There were two species of mount for the four prints on this plate, both of a size of 7¼ by 5¼, both of them being of a description similar to the mounts described for Print No. 1.

There is another plate which contains four prints, but only two subjects, each being in duplicate. On the one side are two prints both the same and very similar to Print 4, except that both are signed. The backgrounds are different; there is a dog shown, and on the other side are two subjects, both the same, and very similar to this print, except that the costume of the cavalier is different, the background and other details are varied, and the print is signed. We have never seen any print in colours of either of the subjects on this latter plate. A copy of it will be found on Plate 42.

Size of print, 3⅜ by 2½.

This print is unsigned.

Le Blond Serial No. 6.

(3) *COURTSHIP.*

An upright oblong print showing the same lady as in No. 2. She is now dressed in a blue coatee and pink skirt, and leaning on her cavalier's arm is promenading with him.

On the left is a large vase of growing flowers, and in the distance are seen the sea and ships.

It forms a series with Nos. 2 and 4.

For description of its mounts and details of the plate see Print No. 2.

It is an illustration to *Renshaw's Ladies' Pocket-book*, 1851, and has then engraved in the bottom margin in the centre the above title, and on the left and right the same lettering as on No. 1.

See also Print No. 2 as to another plate.

Size of print, 3¾ by 2½.

This print is unsigned.

Le Blond Serial No. 7.

(4) *THE DEPARTURE.*

An upright oblong print showing the same lady as in Prints Nos. 2 and 3. Now she is wearing a blue robe and pink laced skirt and is holding the arm of her husband. They are ready to depart.

A tree is on the left and on the right is the sea with a large gondola and sailing boat on it. On the ground are shells.

It is an illustration to a pocket-book, and has then engraved in the bottom margin the above title in the centre and on the left and right the same lettering as on No. 1.

It forms a series with Nos. 2 and 3.

For description of its mounts, details of the plate and other points, see Print No. 2.

Size of print, 3¾ by 2½.

This print is unsigned.

Le Blond Serial No. 9.

(5) *THE BUTTERFLY BELLE* (Fancy name).

An upright oblong print. A rather vindictive-looking damsel, wearing a robe of green, stands alone amidst the growing corn and flowers. Whilst with her right hand she holds up her dress, with her left, jealous, perhaps, of their transient happiness, she essays to catch a butterfly and its mate which are on the wing.

Le Blond & Co. engraved four subjects on one plate, i.e. (5) "This subject," (6) "The Lady of the Lilies," (7) "The Flower Maiden," and (8) "In Contemplative Mood."

Descriptive Catalogue of Prints

There are two species of mount for the four prints on this plate, both of a size of 7¼ by 5¼.

One has a patterned gold border round the subject with a serial number in gold on the bottom side, but no title, the other has an embossed fancy border round the subject, and a scroll and serial number, but no title, embossed in the bottom centre.

As will be seen Le Blond & Co. give no title of subject on the mounts of the prints from this plate, so since our Le Blond Book, 1920, we have adopted the above fancy name for this print and others where no title is given.

Size of print, 4 by 2½.

This print is signed on the bottom centre in the ground "Le Blond & Co., Licencees, London."

Le Blond Serial No. 10.

(6) *THE LADY OF THE LILIES* (Fancy name).

An upright oblong print showing a lady with flowing hair and *décolletée* purple robe and yellow scarf standing alone in the water amidst the bulrushes and water lilies.

A bird also without a mate hovers on the right.

For description of its mounts and details of the plate see Print 5. See also Print No. 5 as to the title.

Size of print, 4 by 2½.

This print is signed on the bottom centre in the water "Le Blond & Co., Licencees, London."

Le Blond Serial No. 11.

(7) *THE FLOWER MAIDEN* (Fancy name).

An upright oblong print showing a lady in a *décolletée* dress, red bodice, and striped red skirt, standing alone amidst the corn and flowers, and whilst with her left hand she holds up her dress to retain the blooms within its folds, with the other she is strewing them on the ground. A dragon fly and its mate hover on the left.

For description of its mounts and details of the plate see Print 5. See also Print 5 as to the title.

Size of print, 4 by 2½.

This print is signed on the bottom left in the ground "Le Blond & Co., Licencees, London."

Le Blond Serial No. 12.

(8) *IN CONTEMPLATIVE MOOD* (Fancy name).

An upright oblong print showing a lady in a *décolletée* red bodice and green skirt—standing alone amidst the growing corn, holding her hand to her face. She is evidently contemplating some thing or someone. The turtle doves on the wing may be some indication of the nature of her thoughts.

For description of its mounts and details of the plate see Print 5. See also Print 5 as to the title.

Size of print, 4 by $2\frac{1}{2}$.

This print is signed on the bottom right centre in the ground "Le Blond & Co., Licencees, London."

Le Blond Serial No. 13.

(9) *THE QUEEN OF THE HAREM* (Fancy name).

An upright oblong print showing a lady *en demi toilette*, and with streaming hair, sitting lonely on a red cloak at the edge of a marble bath in the water of which she has one foot.

A green striped curtain is on the left, and water and Oriental buildings in the right distance.

Le Blond & Co. engraved four subjects on one plate, i.e. (9) "This Subject," (10) "With Silver Bells and Cockle-shells," (11) "The Lady Harpist," and (12) "Roaming through the Forest Dell."

There were two species of mount for the four prints on this plate, both of a size of $7\frac{1}{4}$ by $5\frac{1}{4}$.

One has a patterned gold border round the subject with a serial number in gold at the bottom side, but no title, and the other has a fancy embossed border round the subject and embossed scroll and serial number in the bottom centre, but no title. See Print No. 5 as to the title.

Size of print, $3\frac{7}{8}$ by $2\frac{7}{8}$.

This print is signed on the bottom left on the step of the bath "Le Blond & Co., Licencees."

Le Blond Serial No. 14.

(10) *WITH SILVER BELLS AND COCKLE-SHELLS* (Fancy name).

An upright oblong print showing a semi-nude maiden with streaming hair and dejected look floating alone in a large shell amid the water lilies.

Trees are seen on the left, and Oriental buildings in the right distance. A swan and its mate are on the water.

For description of its mounts and details of the plate see Print No. 9. See also Print 5 as to the title.

Size of print, $3\frac{7}{8}$ by $2\frac{7}{8}$.

This print is signed on the extreme left bottom in the water "Le Blond & Co., Licencees."

Le Blond Serial No. 15.

(11) *THE LADY HARPIST* (Fancy name).

An upright oblong print showing a semi-nude figure with a red garment and streaming hair kneeling alone in the open air playing a small harp.

Trees are in the background, and a mountain in the right distance.

For description of its mounts and details of the plate see Print No. 9. See also Print 5 as to the title.

Size of print, $3\frac{7}{8}$ by $2\frac{7}{8}$.

This print is signed on the bottom left "Le Blond & Co., Licencees.

Le Blond Serial No. 16.

(12) *ROAMING THROUGH THE FOREST DELL* (Fancy name).

An upright oblong print showing a nymph with crossed arms flying over the water.

On the right and centre foreground are rocks and growing plants, and on the left on an eminence is a castle.

The print was used on the title page of a song called "Roaming through the Forest Dell," composed by John E. Astes and written by Miss C. M. Sterne.

For description of its mounts and details of the plate see Print No. 9. See also Print 5 as to the title.

Size of print, $3\frac{3}{4}$ by $2\frac{3}{8}$.

This print is signed on the bottom centre "Le Blond & Co., Licencees."

Le Blond Serial No. 25.

(13) *CONSTANCY.*

An upright oblong print showing a mother with curling hair, green robe, and yellow skirt, sitting facing an open stairway through which is seen the sea. Her little daughter is standing on her chair and the jealous dog is looking up at them.

At the back is a harp, and in front a table with a vase of flowers.

It was used as an illustration to one of Peacock, Mansfield & Co.'s Pocket-books in 1852.

It has then engraved in the centre of the bottom margin the above title, and on the left and right the same lettering as Print No. 1.

It was also used on the title page of a piece of music called " The English Girl," composed by L. Wüstermann.

Le Blond & Co. engraved four subjects on one plate, i.e. (13) "This Subject," (14) "The Moorish Bride," (51) "The Castle of Heidelberg," (39) "The Britannia Bridge."

There are two species of mount for the four prints on this plate, both of a size of 7¼ by 5¼. One has a filigree gold border round the subject with a serial number in gold at the bottom side, and the above title in white on a gold scroll in the bottom centre, and the other has an embossed fancy border round the subject, and an embossed title and serial number in a scroll in the bottom centre.

Size of print, 3⅜ by 2½.

This print is unsigned.

Le Blond Serial No. 26.

(14) *THE MOORISH BRIDE.*

An upright oblong print showing a lady wearing an Eastern head-dress with pearls, and a blue robe, and striped red scarf. A bunch of flowers is in her right hand. She is sitting alone on a balcony.

There is a distant landscape as a background on the right.

For description of its mounts and details of the plate see Print No. 13.

The print is from ten blocks.

It was used as an illustration in 1852 to Peacock, Mansfield & Sons' Pocket-book called *La Belle Assemblée or Fashionable Repository*, and then it has engraved in the centre of the bottom margin the above title and on the left and right the same lettering as on Print No. 1.

Size of print, 3⅜ by 2½.

This print is unsigned.

Le Blond Serial No. 23.

(15) *THE ROSE.*

An upright oblong print showing a lady in a *décolletée* red dress and blue skirt, standing alone on a balcony holding two roses in one hand and her handkerchief in the other.

On the left is a large vase of growing roses, and there are roses in her hair.

In the distance is a lake.

It was used as an illustration for a pocket-book, and then it has engraved in the centre of the bottom margin the above title, and on the left and right the same lettering as Print No. 1.

Descriptive Catalogue of Prints

Le Blond & Co. engraved four subjects on one plate, i.e. (15) "This Subfect," (52) "Gate of Justice, Alhambra," (40) "Londonderry," and (37) "Loch Katrine."

There is only one species of mount for the prints from this plate, i.e., of a size of $7\frac{1}{4}$ by $5\frac{1}{4}$, and it has an embossed fancy border round the subject and the title and serial number in an embossed scroll in the bottom centre.

Size of print, $3\frac{3}{4}$ by $2\frac{1}{2}$.

This print is unsigned.

Le Blond Serial No. 41.

(16) *THE SHIPWRECK.*

A nearly square print showing a scantily dressed maiden with streaming hair standing with her dog on an eminence overlooking the sea contemplating the wreck below, and the lifeboat on the way to the rescue.

Le Blond & Co. engraved four subjects on one plate, i.e. (16) "This Subject," (17) "The Spanish Lovers," (18) "The Cavalier," and (19) "The Gleaner."

There is only one species of mount for the four prints from this plate, i.e., of a size of $9\frac{3}{4}$ by $7\frac{1}{4}$, and it has an embossed fancy border round the print and an embossed title and serial number in a scroll in the bottom centre.

Size of print, $4\frac{1}{4}$ by $3\frac{3}{8}$.

This print is signed on the right bottom "Le Blond & Co., Licencees."

Le Blond Serial No. 42.

(17) *THE SPANISH LOVERS.*

A nearly square print showing a cavalier in a vivid red cloak sitting with a lady under a tree. His sombrero is on the ground, his sword is by his side, and he is playing a stringed instrument whilst the lady nurses a dog.

The château, with fountain playing, is in the background.

For description of its mount and details of the plate see Print No. 16. It matches well with Print 18.

Size of print, $4\frac{1}{4}$ by $3\frac{3}{8}$.

This print is signed on the extreme bottom right "Le Blond & Co., Licencees."

Le Blond Serial No. 43.

(18) *THE CAVALIER.*

A nearly square print showing a cavalier in sombrero expressing his admiration for a maiden in a manner which if not exactly conventional, does not seem displeasing.

The château is in the background.

For description of its mount and details of the plate see Print No. 16. It matches well with Print No. 17.

Size of print, 4¼ by 3⅜.

This print is signed on the ground on the bottom left "Le Blond & Co., Licencees."

Le Blond Serial No. 44.

(19) *THE GLEANER.*

A nearly square print showing a maiden in a *décolletée* red dress, striped blue skirt, and apron, standing alone at a gate with her gleanings, tied up by some red striped material, on her head.

In the right distance is the village. The cornfield is close by wherein is another gleaner.

For description of its mount and details of the plate see Print No. 16.

Size of print, 4¼ by 3⅜.

This print is signed on the bottom centre in the ground "Le Blond & Co., Licencees."

Le Blond Serial No. 45.

(20) *THE SISTERS* (Fancy name).

A nearly square print showing the sisters in *décolletée* dresses, one blue and one red, standing holding each other's hands on a balcony. A small white dog looks up at them. On the left is a trellis and a plant in a vase. In the distance on the right are the sea, and a ship. The hills are beyond, and a town is visible.

Le Blond & Co. engraved four subjects on one plate, i.e. (20) "This Subject," (21) "Actæon and Diana," (22) "Nearly Ready for the Bath," and (23) "The Grape Lady."

There is only one species of mount for the four prints on this plate, i.e., of a size of 9¾ by 7¼, which has an embossed fancy border round the print and an embossed scroll at the bottom, with the serial number in the centre of it, but no title.

As to the title see Print No. 5.

Size of print, 4¼ by 3⅜.

This print is signed on the bottom left in the ground "Le Blond & Co., Licencees, London."



THE GRAPE LADY

A rare print by Le Blond & Co.

For particulars of this print see Catalogue page 237]



THE GATHERING OF GUTTA PERCHA

Taken from the only known book illustration by Le Blond & Co. except pocket-books.

Le Blond Serial No. 46.

(21) *ACTÆON AND DIANA* (Fancy name).

A nearly square print showing Actæon looking at Diana from the trees. She is in very scanty raiment reclining on a red cloak. As goddess of hunting, her bow and arrows are by her side as well as the hounds.

These latter, as well as the stag in the distance, are emblematical of what happened to Actæon for his curiosity.

For description of its mount and details of the plate see Print No. 20. See also print 5 as to the title.

Size of print, $4\frac{1}{4}$ by $3\frac{3}{8}$.

This print is signed on the bottom right near one of the hounds "Le Blond & Co., Licencees, London."

Le Blond Serial No. 48.

(22) *NEARLY READY FOR THE BATH* (Fancy name).

A nearly square print showing a lady in a very *décolletée* robe of pink, and extremely abundant flowing hair, which she is smoothing out with her hands, standing alone with one foot in the water. Trees form the left background, and in the right distance are rocks.

For description of its mount and details of the plate see Print No. 20. See also Print 5 as to the title.

Size of print, $4\frac{1}{4}$ by $3\frac{3}{8}$.

This print is signed on the bottom centre in the water "Le Blond & Co., Licencees, London."

Le Blond Serial No. 47.

(23) *THE GRAPE LADY* (Fancy name). See illustration Plate 43.

A nearly square print showing a lady in a slightly *décolletée* blue dress, with striped red over dress, and striped scarf, and with flowers in her hair, and corsage, standing at the foot of some steps leading to a garden terrace.

Grapes are hanging overhead.

On the left are shrubs.

The right hand is extended, palm uppermost, and with her left she holds a red sachet.

It is an illustration to a piece of music called the Ernani Waltz published by F. Wüstermann.

For description of its mount and details of the plate see Print No. 20. See also Print 5 as to the title.

It is the rarest of all the prints in this chapter, and either on music or mount it is very scarce.

Size of print, 4¼ by 3⅛.

This print is signed on the extreme bottom right "Le Blond & Co., Licencees, London."

Le Blond Serial No. 51.

(24) *LOVE'S MESSENGER* (Fancy name). See illustration Plate 44.

An upright oblong print showing a lady wearing a *décolletée* red dress, standing alone on a castellated terrace, holding a pigeon, or perhaps a dove, to which she is attaching a missive.

Another bird, probably its mate, is near.

Le Blond & Co. engraved four subjects on one plate, i.e. (24) "This Subject," (25) "One Summer's Day," (26) "The Tambourine Girl," (27) "As Slow as a Snail." There is only one species of mount for the four prints from this plate, i.e., of a size of 7¼ by 5¼. It has an embossed fancy border round the print, and an embossed scroll at the bottom, with its serial number in the centre of it, but no title.

See also Print No. 5 as to the title.

It is one of the illustrations to "*The Historical Pocket-Book, Diary and Almanack*," for 1852.

Size of print, 3⅝ by 2⅝.

This print is unsigned.

Le Blond Serial No. 52.

(25) *ONE SUMMER'S DAY* (Fancy name). See illustration Plate 44.

An upright oblong print showing a lady wearing a *décolletée* dress with light blue skirt, standing alone amidst growing flowers.

With her right hand she holds her robe and with the other a single rose.

There are flowers in her corsage.

For description of mount and details of the plate see Print No. 24.

See also Print 5 as to the title.

It was an illustration to Penny's "*The Ladies' Superb Pocket-Book, Diary and Almanack*," for 1854.

Size of print, 3⅝ by 2⅝.

This print is unsigned.

To face page 239

One Summer's Day



Love's Messenger



An Eastern Dancer



As Slow as a Snail



The Dancing Colleen



The Tambourine Girl



Some of Le Blond & Co.'s small figure subjects

Descriptive Catalogue of Prints

Le Blond Serial No. 53.

(26) *THE TAMBOURINE GIRL* (Fancy title). See illustration Plate 44.

An upright oblong print showing a girl in a very light *décolletée* dress, and blue stole, with streaming hair dancing and playing a tambourine in the open air.

On the left is a large vase with flowers, and on the right are grapes.

For description of its mount and details of the plate see Print No. 24.

It was an illustration to Penny's "*The Ladies' Superb Pocket-Book, Diary and Almanack*," for 1854.

See also Print No. 5 as to the title.

Size of print, $3\frac{5}{8}$ by $2\frac{5}{8}$.

This print is unsigned.

Le Blond Serial No. 54.

(27) *AS SLOW AS A SNAIL* (Fancy name). See illustration Plate 44.

An upright oblong print showing a lady in a green *décolletée* robe, and striped scarf, standing alone, with one foot on a stone near a river. Her hand is to her face and she appears to be waiting for some one who is slow in coming. A snail is on the ground.

For description of its mount and details of the plate see Print No. 24. See also Print 5 as to the title.

It was one of the illustrations to "*The Historical Pocket-Book, Diary and Almanack*," for 1854.

Size of print, $3\frac{5}{8}$ by $2\frac{5}{8}$.

This print is unsigned.

Le Blond Serial No. 59.

(28) *THE DANCING COLLEEN* (Fancy name). See illustration Plate 44.

An upright oval print showing an Irish girl with hands to hips dancing alone in the open air. She wears a red tunic and homespun striped skirt, and her feet are bare.

In the distance are the hills and a stream.

It matches well with Print No. 1 ("The Tyrolean Waltz"), both in size and shape.

See Print No. 5 as to the title.

Le Blond & Co. engraved four subjects on one plate, i.e. (28) "This Subject," (29) "Is any one Looking?" (30), "Nature's Mirror," and (34) "An Eastern Dancer." There is only one species of mount for the four prints on

this plate, i.e., of a size of 7¼ by 5¼, which has an embossed fancy border round the subject, and an embossed scroll at the bottom with its serial number in the centre of it, but no title.

Size of print, 3½ by 2¼.

This print is unsigned.

Le Blond Serial No. 60.

(29) *IS ANY ONE LOOKING?* (Fancy name).

An upright oblong print showing a semi-nude lady in a red garment, bare feet, and flowing hair, standing alone amid the bulrushes, and looking cautiously around as she is about to enter the water.

On the right are a dove and its mate on the wing, and below a lonely frog.

For description of its mount and details of the plate see Print No. 28. See also Print 5 as to the title.

Size of print, 3½ by 2½.

This print is unsigned.

Le Blond Serial No. 61.

(30) *NATURE'S MIRROR* (Fancy name).

An upright oblong print showing a girl, in very scanty raiment, standing alone by the bulrushes, and holding on to the branch of a tree to see her reflection in the water.

In the left distance are an Eastern town, a hill and water.

For description of its mount and details of the plate see Print No. 28. See also Print 5 as to the title.

Size of print, 3½ by 2½.

This print is unsigned.

Le Blond Serial No. 62.

(31) *AN EASTERN DANCER* (Fancy name). See illustration Plate 44.

An upright oblong print showing a girl, dressed in Oriental costume of tunic of red and gold, bloomers, cap, and a blue skirt, dancing a *pas seul* in the open air. With her hands she manipulates a scarf.

In the left background is an Eastern building, and in the foreground are growing flowers.

For description of its mount and details of the plate see Print No. 28. See also Print 5 as to the title.

Size of print, 3¾ by 2½.

This print is unsigned.

Section II

"Le Blond & Co.—The Small Landscapes

Observations

IN no class of prints can the work of Le Blond & Co. be better compared with that of Baxter than in those under this heading.

Baxter, in 1846, turned from missionary work, and applied his process to the illustration of pocket-books, an application of it which he says "first gave the real advance to his art."

In the year 1847 there sprang up—which seeing the beauty of some of his exquisite little gems is not surprising—a public taste for them.

They became very popular.

It is not wonderful, therefore, that Le Blond & Co. should seek to share some of that success.

No sooner had they secured their licence and got into working order than we find them publishing pocket-book illustrations in a manner almost identical with that of Baxter.

Thus the small landscapes by these two ran concurrently.

They are of the same size by both printers, are unsigned, have the name of the subject and other lettering in the bottom plate margin, possess a serial number and, in addition, were sold on mounts; and both have those curious and humorous little Victorian figures added, which they considered gave life to the pictures.

Le Blond & Co. never reached the tone and general brilliancy of colour that the productions of Baxter possessed, but nevertheless the landscapes of these printers are exceedingly attractive, and grow in estimation on acquaintance.

Baxter, in some cases, by his letterings claims to have designed his subjects, and engraved his plates, and he also gives in other cases the name of the artist from whose pictures he had copied. None of these things Le Blond & Co. ever did.

Both, however, emphasize the fact that they are printed in "oil colours."

Probably all these small landscapes, both by Baxter and Le Blond & Co., are either copied or adapted from pictures.

The mounts of Le Blond & Co., although similar in idea, are different in detail to those of Baxter.

The former have nothing corresponding to the blue line mounts of the latter, which, by the time Le Blond & Co. obtained their licence, had possibly ceased to be used by Baxter.

Le Blond & Co. never adopted any seal similar to the red seal or embossed seal mounts of Baxter.

Baxter, on the other hand, never used any embossing round the subject, but of this Le Blond & Co. made very free use.

There are some mounts of the small landscapes having gold borders which are forgeries.

All, or a majority, of these small landscapes were prepared for pocket-books.

Scenes in various parts of the world are given, and a joint collection of those of Baxter and Le Blond & Co. is interesting from several points of view.

As a rule the titles are those given in the pocket-books.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S SMALL LANDSCAPES

Section II

Views of Lakes in the British Isles.

Le Blond Serial No. 2.

(32) *BROTHERS' WATER FROM KIRKSTONE FOOT, WESTMORLAND.* See illustration, Plate 45.

A horizontal oblong print showing a view of this well-known lake—named after two brothers who, tradition says, were drowned in it—taken from the

Durham Cathedral



Brothers' Water from
Kirkstone Foot, Westmorland



Abbotsford





New York Bay



Ben Lomond



Ulleswater, looking towards
Patterdale

Some of Le Blond & Co.'s small landscapes

For particulars of these prints see Catalogue pages 242, 244, 245, 246, 247 *and* 251]



AYR



HEAD OF WINDERMERE



BALLINAHINCH LAKE AND CASTLE, CONNEMARA



LOCH KATRINE, SCOTLAND

Some of Le Blond & Co.'s small landscapes.

For particulars of these prints see Catalogue pages 243, 244, 245 *and* 246]

foot of the Kirkstone. Some signs of the rugged nature of the pass we can glean from the barren rock on the right.

The lake is on the left; by it is a cottage. In front is the road to Keswick on which are sheep. The figures include a horseman and a two-horse vehicle.

In the background is a fine view of the distant hills with their varying shades of colour.

For description of its mounts and details of the plate see Print No. 1.

There was used as an illustration to Peacock, Mansfield & Sons' *The New Forget-me-not Pocket Book*, for 1851, or *Ladies' Fashionable Remembrancer*.

There was then engraved in the bottom margin, in the centre the above title, and on the left and right the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 39.

(33) *HEAD OF WINDERMERE.* See illustration Plate 46.

A view of the "Queen of Lakes" taken apparently from the high road between Ambleside and the Vale of Troutbeck, thus giving a considerable stretch of the lake.

In the distance are the stately Langdale Pikes.

On the right are two large trees, and to the left other trees. In the road in the centre are cattle with a drover.

Le Blond & Co. engraved four subjects on one plate, i.e. (33) "This Subject," (41) "Abbotsford," (34) "Head of Derwentwater," and (72) "Victoria Bridge, Windsor."

There is only one species of mount for the four prints from this plate, i.e., of a size of 7¼ by 5¼, and it has an embossed fancy border round the print and an embossed title and serial number in a scroll at the bottom centre.

The print was used as a pocket-book illustration, and it has then engraved in the bottom margin in the centre the above title and on the left and right the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 40.

(34) *HEAD OF DERWENTWATER.*

This view of the loveliest of English lakes is apparently taken from the spot where the river Derwentwater enters the lake.

The steep wooded crags and green hills rise from its banks and in the distance are other hills of Westmorland and Cumberland.

Compare it with Baxter's print of the same subject.

On or by the road on the right are trees and sheep and two men conversing.

For description of its mount and details of its plate, see Print No. 33.

It was used as an illustration to *Marshall's Ladies' Forget-me-not Pocket-book*, 1853, and it has then engraved in the centre of the bottom margin the above title and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 55.

(35) *ULLESWATER LOOKING TOWARDS PATTERDALE.* See illustration Plate 45.

Patterdale is close to the head of the lake. Some of the mountains, including mighty Helvellyn, are seen on the opposite shore.

In the foreground is a road running from right to left.

Two figures are seen resting in the foreground.

By the side of the road is a cottage.

It was used as an illustration to *Renshaw's Elegant Pocket Keepsake*, 1854, and has then the above title in the bottom centre and on right and left the same lettering as on Print No. 1. Le Blond & Co. engraved four subjects on this plate, i.e. (35) "This Subject," (43) "Durham Cathedral," (36) Ballinahinch Lake," and (38) "Ben Lomond."

There is only one species of mount for the four subjects on this plate, i.e., of a size of 7¼ by 5¼.

It has an embossed fancy border round the print and an embossed title and serial number in a scroll in the bottom centre.

Size of print 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 57.

(36) *BALLINAHINCH LAKE AND CASTLE, CONNEMARA.* See illustration Plate 46.

One of the best of these small landscapes. Rising abruptly from the shores is a conical hill on the left, and other mountains are in the distance. Some of the picturesque islands are shown. There are two figures standing on a rock in the foreground.

For description of its mount and details of the plate, see Print No. 35.

It is a pocket-book illustration, and has the above title engraved in the centre of the bottom plate margin, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond & Co.—Small Landscapes

Le Blond Serial No. 36.

(37) *LOCH KATRINE, SCOTLAND.* See illustration Plate 46.

The portion of the Loch shown is from the Trossachs. Huge Ben Venue rises in front. On the right in the foreground are two men and a woman making a kettle boil, and in the centre are men and a boat. Coming down the Loch is a sailing craft. On the right the mountain shown is probably Benan, by Ellen's Isle.

For description of its mount and details of the plate see Print No. 15.

It is a pocket-book illustration, and has engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 58.

(38) *BEN LOMOND.* See illustration Plate 45.

Here we see the "Bonnie Banks of Loch Lomond" with majestic Ben Lomond and other mountains round it on the opposite bank of the lake.

This is Rob Roy's country, and the road running from right to left of the picture leads probably to Inversnaid. On this road is a covered cart, and from below the bridge (on the left) over the Douglas Water is a man fishing.

There are boats on this pride of "Scottish Lakes" and three cattle on the right.

For description of its mount and details of the plate see Print No. 35.

It is a pocket-book illustration, and has engraved in the centre of the bottom margin the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Other Views in the British Isles

Le Blond Serial No. 28.

(39) *THE BRITANNIA TUBULAR BRIDGE.*

This is the Britannia bridge built 1846–50 by Robert Stephenson. It crosses the Menai Straits near Bangor. Once all men wondered at it, but in these days of Tubular Railways it has ceased to be a marvel. In the distance is Telford's masterpiece, the equally well-known suspension bridge across the estuary of the Conway. On the Straits are seen numerous boats. In the distance are the Welsh hills.

For description of its mounts and details of the plate see Print No. 13.

It is an illustration to a pocket-book of Peacock, Mansfield & Sons, and then it has engraved in the bottom centre the above title, and on right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 35.

(40) *LONDONDERRY.*

The view of this historic city is taken from the east, and shows a large portion of the right bank of the river Foyle in the rays of the setting sun. The Cathedral is easily distinguishable on the hill as well as other buildings.

Boats are on the river and figures on the left bank.

For description of its mount and details of the plate see Print No. 15.

It is a pocket-book illustration, and has the above title engraved in the bottom centre, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 37.

(41) *ABBOTSFORD.* See illustration Plate 45.

The entrance and whole front of the picturesque residence Sir Walter Scott erected on Clarty Hole farm by the Tweed are shown, the view probably being taken from the Melrose road.

There are deer on the right and men in Highland costume with horses and dogs on the left. The hills are in the distance.

For description of its mount and details of the plate see Print No. 33.

It is an illustration to *Renshaw's Friendship's Tribute Pocket-book*, for 1853, and has the above title engraved in the bottom centre, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Has no Le Blond Serial Number.

(42) *AYR.* See illustration Plate 46.

This is the centre of the Burns country. In the distance is the river Ayr at its confluence with the sea. The "twa Briggs" are not shown, nor

any part of the town. In the left foreground are two tall trees. On the road in the centre are some cattle and a drover, and on the right a cottage.

Most likely this was one of Le Blond & Co.'s earliest small landscapes. The tone of the prints on this plate is different from that of any others.

Le Blond & Co. engraved four subjects on one plate, i.e. (42) "This Subject," (53) "Chamouni," (54) "New York Bay," (70) "Windsor Castle." There is no mount known for any of the subjects on this plate nor any serial number.

It is a pocket-book illustration, and has engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 56.

(43) *DURHAM CATHEDRAL.* See illustration Plate 45.

An attractive view of this well-known and finely situated Cathedral taken from the opposite bank of the river Wear.

The whole stately edifice is seen high on the hill, and the picture viewed with a lens shows the beautiful tracery of the windows.

There are boats on the river, the bridge is in the distance, and the foliage on the opposite bank is putting on its autumn tints.

For description of its mount and details of the plate see Print No. 35.

The print was an illustration to *Renshaw's Friendship's Tribute Pocket-book*, 1854, and there is engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 95.

(44) *BRIGHTON.*

This and the next are later and larger prints than the others in this Section of the Catalogue. They were produced in or after 1862.

The old chain pier is shown, and part of the town. Near the pier is fishing boat 20 J.P.C.W. (the letters being probably the initials of the painter of the picture [J. C. Wake] from which the print is taken).

It is companion to No. 45; the two were on one plate.

Its mount is always embossed with a fancy pattern round the subject and the serial number, and the title are also embossed below in a scroll.

Size of print, 6 by 4. Size of mount, 9½ by 8.

This print is signed on the bottom extreme right in the water "Le Blond & Co., London."

Le Blond Serial No. 96.

(45) *RAMSGATE.*

This is a companion to No. 45. A view of the town from the sea is shown, also the entrance to the harbour, inside the latter being a tug and other boats.

The fishing boat P.R.H. is sailing, and near it is a rowing boat. The print is taken from a painting by J. C. Wake.

Its mount is of a size of 9½ by 8, and is always embossed with a pattern round the subject, and the serial number and the title are also embossed below in a scroll.

On the same plate as No. 44 which see as to date of production.

Size of print, 6 by 4. Size of mount, 9½ by 8.

This print is signed in the bottom extreme right in the water "Le Blond & Co., London."

Views Abroad

Le Blond Serial No. 22.

(46) *LAKE LUGANO, ITALY.*

A considerable stretch of the lake is shown with the white peaks of the Alps in the distance. On the left are Roman ruins, on a hill in the distance a castle, and on the right is the road with a mule and figures on it.

On the shore in the distance are a church and houses, and close by them wooded to the summit is probably Monte Salvatore, but with the growth of the district since then, some seventy-five years ago, it is not safe to be certain.

Le Blond & Co. engraved four subjects on this plate: (46) "This Subject," (48) "Bingen," (49) "Coblentz," and (50) "Rheinfels." There are two species of mount for the four prints from this plate, i.e., one with a filigree gold border round the subject, with a serial number in the bottom side in gold and the title in white on a gold scroll in the bottom centre; with the other a fancy embossed border round the subject and an embossed title and serial number in a scroll in the bottom centre.

It is an illustration to *Renshaw's Friendship's Offering* for 1852, and then there is engraved in the centre of the bottom margin the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3 by 2¼.

This print is unsigned.

Le Blond Serial No. 3.

(47) *VENICE.*

The view seems to be taken from below the point where the Grand Canal joins the Canale della Giudecca, and so we see the Church of Sta. Maria della

Salute and the entrance to the Grand Canal down which on the right, in the distance, is Saint Mark's, and the other well-known buildings in the vicinity.

On the immediate right are steps leading to the water. There is a man standing on them.

Immediately in front is a large gondola.

For description of its mounts and details of the plate see Print No. 1.

It was an illustration in 1851 to Peacock, Mansfield & Sons' Pocket-book, *The Keepsake or Ladies' Diary*, and then it has engraved under the print in the margin the above title and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 21.

(48) *BINGEN, RHINE.*

The town is shown in the foreground, and the confluence of the Rhine with the Nahe is seen in the distance, and close by it stands the famous mouse tower—an isolated building associated with which is the story of Bishop Hatto and the rats related by Southey. In the distance are the hills, on the left a large Roman ruin, and in the centre at the back of the tower, which we see below, are figures and two horses drawing a wagon.

For description of its mounts and details of the plate see Print No. 46.

It was used as an illustration to *Renshaw's Ladies' Pocket-book* for 1852, and then it has engraved under the print in the margin the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 23.

(49) *COBLENTZ.*

The one time great military depôt at the confluence of the Rhine with the Moselle is seen on the left, and on the right the noble height across the river (the Gibraltar of the Rhine) is the fortress of Ehrenbreitstein and connecting the two is the well-known bridge. As a result of the peace after the Great War probably all these fortifications are changed.

On the left are ruins, in the centre is a rock on which are two figures, and a town is seen below, with a church, and near by are two horses drawing a cart.

For description of its mounts and details of the plate see Print No. 46.

It is an illustration to *Marshall's Ladies' Forget-me-not Pocket-book*, 1852. and then there is engraved in the centre of the bottom margin the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 24.

(50) *RHEINFELS', RHINE.*

The principal attraction of the town of St. Goar is the Castle of Rheinfels, the most extensive ruin on the Rhine. The castle and the way up to it are visible on the left, and on the extreme right is part of the town. Mules and figures are on the road on the left, and on the right is a large stretch of the Rhine with the Lürlei in the distance, and round about, rising from the river, are hills with the well-known romantic castles on their summits.

For description of its mounts and details of the plate see Print No. 46.

It is a pocket-book illustration, and then there is engraved in the centre of the bottom margin the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 27.

(51) *CASTLE OF HEIDELBERG ON THE RHINE.*

High and hoar stands this ancient castle, beyond are the hills. Below the broad terrace of masonry is the town. Above it is the front of the Chapel of St. Udalrick, and on the left of this is the octagon tower of the *horloge*. On the Rhine, beneath, on the right, is a cluster of boats (one with a yellow sail) with figures in them and there are other figures on the bank. In the distance is the bridge.

For description of its mounts and details of the plate see Print No. 13.

It was an illustration to Peacock, Mansfield & Sons' pocket-book *The New Forget-me-not or Ladies' Fashionable Remembrancer* for 1852, and then it has engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 34.

(52) *THE GATE OF JUSTICE, THE ALHAMBRA.*

On the right is the Puerta Judiciaria. It is a plain, massive and rather clumsy monument which, in the days when the Moors were in Spain, served

as an outwork to the fortress, and an arch or entrance hall to the Alhambra, but was principally used as and expressly built for an open-air Court of Justice where the Khalif personally sat in judgment—a custom handed down to the Arabs by the Hebrews and to which there are many references in the Scriptures. In the distance are the Sierras Nevada, and nearer is the River Douro with boats on it. Spanish figures are seen dotted about. An interesting picture of a wonderful monument of the Moors.

For description of its mount and details of the plate see Print No. 15.

It is an illustration to a pocket-book, and then it has engraved in the centre of the bottom plate margin the above title, and on right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Has no Le Blond Serial Number.

(53) *CHAMOUNI.*

A glance at this print shows the change in this Alpine spot from then to now. On the left rises Mont Blanc with its "fields of glaciers and worlds of snow." The village is seen nestling in the valley through which passes the stream.

On the right on the road are figures, trees and a cart.

Most likely this was one of Le Blond & Co's earliest small landscapes. The tone of the prints on this plate is different from that of any others.

For particulars of the plate see Print No. 42.

It will never be found on a mount. It was possibly produced before Le Blond & Co. began to give their prints a serial number.

It is a pocket-book illustration, and has engraved in the bottom centre the above title, and on the right and left the same lettering as Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Has no Le Blond Serial Number.

(54) *NEW YORK BAY.* See illustration Plate 45.

This Bay at the mouth of the Hudson, as is well known, is the entrance to New York from the sea.

The shore is here shown with its then fortifications, that on the left probably being what is known as "the battery," and from whence there were several ferries. It is now a park.

That immense changes have taken place in the seventy-five years since the print was produced we can well imagine.

On the left are three equestrians, a man with a telescope, and other figures. In the bay are many sailing craft.

Most likely this was one of Le Blond & Co.'s earliest small landscapes, and was possibly produced before they began to give their prints a serial number.

The tone of the prints on this plate is different from that of any others.

For particulars of the plate, see Print No. 42.

It will never be found on a mount.

It is an illustration to *Marshall's Ladies' Forget-me-not Pocket-book*, 1855, and has engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, $3\frac{3}{4}$ by $2\frac{1}{4}$.

This print is unsigned.

Section III

Le Blond & Co.—The Regal Series

Observations

IN this series are portraits of the early days of Queen Victoria, Her Royal Consort and their children.

Many of them in after life became famous, but most of them have now made history and passed to the great beyond.

As with the small Figure and Fancy subjects, and the small landscapes, it is not easy to decide whether all or any of the prints in this series are original designs.

The dates of publication, however, are not open to quite so much doubt, and we may fix them as somewhere between 1850 and 1853.

Thus in Print No. 69 we may ascribe the date to 1851, and say the baby in the cradle is none other than the present Duke of Connaught, who was born in 1850, and happily is still with us. The two younger children of Queen Victoria are not shown. They would be the Prince Leopold, born in 1853, and Princess Beatrice, born in 1857, hence we may assume they had not, at the date of the picture, made their entrance on this troubled planet.

Here again Le Blond & Co. seem to have taken their ideas from Baxter.

He was enjoying a remarkable popularity with his well-known pair of prints of Queen Victoria and Prince Albert, each standing on a balcony, which he first produced in the book *England's Queen and Prince Albert*, published in 1848.

Of these Baxter said in his Petition to the Privy Council praying a renewal of his patent:

> "In the year 1848 for two illustrations of your Majesty and Prince Consort your petitioner, for the first time, secured a compensation of profit."

Le Blond & Co. also published a pair of prints of a similar size and design.

Baxter signed his pair, and Le Blond & Co. imitated him and signed their pair.

The subjects in this chapter form an interesting series for the collector.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S REGAL SERIES

Section III

Le Blond Serial No. 4.

(55) *HER MAJESTY AND HIS ROYAL HIGHNESS PRINCE ALBERT AT BALMORAL.*

The whole front of the Castle is shown with the Royal Standard flying. The Queen (Victoria), her Consort, and two of their children are riding ponies, attended by servants in scarlet, and a dog.

On the right and left are trees, and the wooded hill of Craig Gowan rises at the back. On the summit of this hill bonfires blaze when it is decided to celebrate family or national events.

For description of its mount and details of the plate see Print No. 1.

It was used as an illustration to Peacock, Mansfield & Sons' Pocket-book, *The Wreath or Ladies' Complete Pocket-book*, 1851, and then it has the above title engraved in the bottom centre, and on the right and left the same lettering as on Print No. 1.

This print is unsigned. Size of print, 3½ by 2¼.

Le Blond Serial No. 8.

(56) *HER MAJESTY LEAVING PORTSMOUTH HARBOUR.*

We see the Royal Yacht, propelled by steam, leaving the harbour, possibly on the way to Ireland in 1849, amidst the cheers of numerous persons in other boats.

On the right is a wooden warship of that period with yards manned and firing a Royal salute.

On the left is a steamboat, and in the centre a craft being propelled by eight oarsmen.

Haslar is in the distance.

For description of its mounts and details of the plate see Print No. 2.

It is an illustration for a pocket-book published by Renshaw & Co. in 1851 and called *Renshaw's Elegant Pocket Keepsake*, and then it has the above title engraved in the bottom centre, and on the right and left the same lettering as on Print No. 1.

Size of print, 3½ by 2¼.

This print is unsigned.

Le Blond Serial No. 17.

(57) *THE NEW HOUSES OF PARLIAMENT.*

A fine view, from the Surrey shore, is here shown of the whole southern front of the then new Palace of Westminster, erected from the designs of Sir Charles Barry. From the cheering spectators on the river we should imagine the picture represents the scene at the formal opening by Queen Victoria in 1852. The old Parliament buildings were burnt in 1834.

On the left we get a glimpse of Wren's towers, and some other portions of Westminster Abbey, and on the extreme right a small piece of Westminster Bridge.

The gorgeous barges are probably those of the Lord Mayor. The last time the civic functionaries took the journey to Westminster, to be sworn in, by water was in 1856.

It is a companion print to No. 58.

Le Blond & Co. engraved four subjects on one plate, i.e. (57) "This Subject," (58) "Her Majesty Opening Parliament," (59) "Her Majesty at Windsor," and (60) "Prince Albert in St. James' Park."

There are two species of mount for the four prints on the plate, i.e., of a size of 7¼ by 5¼. One has a fancy gold border round the print with a serial number in gold on the bottom side, and the title in white on a gold design in the bottom centre; and the other has a fancy embossed border round the subject, and an embossed title and serial number in a scroll in the bottom centre.

The whole of the prints on this plate were produced by ten blocks. There are some chromolithographs of this subject of no merit.

Size of print, 4½ by 2¾.

This print is signed on the extreme right at bottom corner "Le Blond & Co., Licencees, London."

Le Blond Serial No. 18.

(58) *HER MAJESTY OPENING PARLIAMENT.*

This is an interesting little print of the Opening of Parliament by Queen Victoria, in 1852.

We see Her Majesty and Prince Albert in the state coach drawn by the well-known Hanoverian cream-coloured horses, and attended by an escort of the Life Guards, as well as Yeomen of the Guard (who first appeared at the Coronation of Henry VII, 1485), and Royal servants on their way to the Sovereign's entrance to the House of Lords.

As to the cream-coloured horses, it may be well to remember that when Napoleon entered Hanover he seized the stud which served to supply the Royal stables here. At his coronation the following year his state coach was drawn by eight *chevaux café au lait*, as the Parisians called them.

This so irritated George III that until 1815 his state coach was drawn by black horses.

On the right are cheering spectators, Westminster Abbey, St. Margaret's Church, and the well-known statue of Peel.

It is a companion print to No. 57.

The four prints on this plate were produced from ten blocks.

For description of its mounts and details of the plate see Print No. 57.

Size of print, $4\frac{1}{2}$ by $2\frac{3}{4}$.

This print is signed on the bottom left centre "Le Blond & Co., Licencees, London"

Le Blond Serial No. 19.

(59) *HER MAJESTY AT WINDSOR.*

Queen Victoria in riding habit and hat, mounted on a grey horse and attended by three Royal servants in scarlet, and two dogs, is cantering by the side of the Thames. The Castle is in the distance.

Her Majesty is wearing the ribbon and star of an order.

It is a companion to No. 60. The whole of the four prints on the plate were produced from ten blocks.

There are some chromolithographs of this subject of little merit.

For description of its mounts and details of the plate see Print No. 57.

Size of print $4\frac{1}{2}$ by $2\frac{3}{4}$.

This print is signed on the bottom centre "Le Blond & Co., Licencees, London."



HER MAJESTY (QUEEN VICTORIA) AT BALMORAL



HER MAJESTY (QUEEN VICTORIA) AT WINDSOR



HER MAJESTY (QUEEN VICTORIA) AT OSBORNE

Some of Le Blond & Co.'s Regal subjects

For particulars of these prints see Catalogue pages 257, 258 *and* 259]

Le Blond & Co.—The Regal Series

Le Blond Serial No. 20.

(60) *H.R.H. PRINCE ALBERT IN ST. JAMES' PARK.*

The Prince in scarlet military coat, top boots, and buckskin breeches, mounted on a black charger, is riding in the Park. On the right are saluting pedestrians, and on the left are mounted British and foreign officers. Buckingham Palace, as it then appeared, is in the distance. Apart from the changes recently made in the Palace, it was in 1847, or only three or four years before this print, that the east front (or back) of the Palace was erected by Edward Blore, architect to Queen Victoria.

The Prince is wearing the star and ribbon of the Garter, and is in the act of acknowledging the salutes of the spectators by raising his hat.

It is a companion to No. 59.

The whole of the prints on the plate were produced from ten blocks. There are some chromolithographs of this subject of little merit.

For description of its mounts and details of the plate see Print No. 57.

Size of print, $4\frac{1}{2}$ by $2\frac{3}{4}$.

This print is signed on the bottom centre "Le Blond & Co., Licencees, London."

Le Blond Serial No. 29.

(61) *HER MAJESTY AT OSBORNE.* See illustration Plate 47.

This is a quaint domestic scene in the life of Queen Victoria. Her Majesty holding the arm of her Consort, and accompanied by a dog, is strolling in the grounds of Osborne. With them, carrying his Royal Mother's parasol and holding his father's hand, is the little boy who, in after years, was to become, by the Grace of God, of the United Kingdom of Great Britain and Ireland, and of the dominions beyond the seas, King Edward VII, Defender of the Faith, and Emperor of India.

In the distance, on the left, is the sea, and on the right the Mansion, and four of the other Royal children at play. The Victorian garments are noticeable, the immaculate coat, strapped trousers, and tall hat of the Prince, and the full skirt and straw bonnet of Her Majesty.

Miss Eleanor Stanley's letters, describing her experiences as a Maid-of-Honour in the early years of Queen Victoria's Court, are interesting and to the point.

From them we learn that Her Majesty's ideas of dress were peculiar.

She says on one important occasion Her Majesty "had on a blue bonnet and a long warm black satin cloak rather old and shabby."

On another great occasion at Cambridge she wore "a Garter blue satin gown, pink crêpe bonnet trimmed with lilies of the valley, and a small square

black Indian shawl worked in yellow, having travelled in an old tartan satin and yellow bonnet."

This print is a companion to No. 62, and with No. 64 makes a triptych.

Le Blond & Co. engraved four subjects on one plate, i.e. (61) "This Subject," (62) "Her Majesty at Windsor," (63) "Osborne House," (64) "Her Majesty at Balmoral."

There are two species of mount for the four prints on this plate. One has a fancy gold border round the subject with a serial number in gold on the bottom side, and the title in white on a gold design in the bottom centre, and the other has a fancy embossed border round the subject, and an embossed title and serial number in a scroll in the bottom centre.

Size of print, 4½ by 3½.

This print is unsigned.

Le Blond Serial No. 30.

(62) *HER MAJESTY AT WINDSOR.* See illustration Plate 47.

This, like No. 61, is a domestic scene in the life of Queen Victoria. The Royal spouses are here seen walking in the grounds of Windsor, and the young lad with them holding his father's hand is probably the future Duke of Edinburgh and Saxe-Coburg Gotha.

In the left distance is the Castle, and on the right are four of the Royal children at play.

Here too, as in No. 61, the Victorian garments are noticeable.

Miss Stanley's letters quoted in the preceding print relate how the Prince Consort, too, was peculiar in dress.

He appeared on one occasion "in a coat (shooting jacket rather) the colour of curl papers, trousers the colour of whitey brown paper, and boots of a dirty white shade, with little black tips, no waistcoat and a straw hat. His blue ribbon did duty for a waistcoat.

It is a companion print to No. 61, and, with No. 64, a capital triptych.

For description of its mounts and details of the plate see Print No. 61.

Size of print, 4½ by 3½.

This print is unsigned.

Le Blond Serial No. 34.

63) *OSBORNE HOUSE.*

The whole front of the mansion is shown, with the Royal Standard flying. The place was acquired by Queen Victoria on the suggestion of Sir Robert Peel in 1845, and as is well known, Her Majesty died there on January

22, 1901. It is now the Royal Naval College. Part of the grounds is visible with deer, but not the sea. The treatment is essentially different from Baxter's print of "The Queen's Marine residence," produced a few years previously, but the residence had probably in the meantime undergone alterations.

For description of its mounts and details of the plate see Print No. 61.

Size of print, 4½ by 3½.

This print is unsigned.

Le Blond Serial No. 32.

(64) *HER MAJESTY AT BALMORAL.* See illustration Plate 47.

Queen Victoria in a riding habit of Scotch tweed, mounted on a highland pony, and accompanied by Scotch collie dogs, is riding in the Highlands. The Prince Consort, also in tweed, the future King Edward VII wearing a Scotch cap and kilt, and the future Empress Frederick are also of the party. Royal servants in scarlet are in attendance, all of them also on ponies.

Queen Victoria in her journal for September 29, 1855, wrote "Our dear Victoria was this day engaged to Prince Frederick William of Prussia, who had been on a visit to us since the 14th. . . . During our ride up Craig-na-Ban this afternoon he picked a piece of white heather (an old custom with shy Highland wooers; it means: Will you be mine?), which he gave to her, and this enabled him to make an allusion to his hopes and wishes as they rode down Glen Girnoch."

The former German Emperor, William II, as is well-known, was a child of this union, which took place in 1858, so that the Princess was then fourteen, she having been born on November 21, 1840.

This print was produced some years before their nuptials, but the *locus in quo* mentioned by Queen Victoria is about the same.

In the right distance is the castle with the hills behind. The Scotch thistle is not forgotten in the picture.

It makes a capital triptych with Nos. 61 and 62.

For description of its mounts and details of the plate see Print No. 61.

Size of print, 4½ by 3½.

This print is unsigned.

Has no Le Blond Serial Number.

(65) *QUEEN VICTORIA* (on balcony).

Her Majesty is shown standing on a marble balcony wearing full state robes of scarlet and gold, the Garter ribbon, and a diamond coronet and

ornaments. She is holding a state paper, and is pointing to some words on it.

A green curtain and Corinthian columns are at the back, and in the distance Buckingham Palace is seen.

On the right are a table and the Royal arms.

The print was produced about 1850, at the time when Baxter's presentation of the same subject to which it bears a resemblance was commanding a large sale.

It was probably published before Le Blond & Co. had decided to have serial numbers.

It is sometimes on a mount with a fancy gold border and Royal Arms below and Crown at the top, but which has no title or serial number.

A copy on such a mount in really good state is very difficult to secure.

It is a companion to No. 66, and is on the same plate.

Size of print, 6 by 4.

This print is signed on the bottom extreme left "Le Blond & Co., Licencees, London."

Has no Le Blond Serial Number.

(66) *THE PRINCE CONSORT* (on balcony).

The Prince is shown standing on a balcony of marble wearing full state robes (which can be seen at the London Museum), and the full insignia of the Garter. He holds in his right hand a hat with immense ostrich plumes (also exhibited as above), and his gloves in his left.

On the right is a red curtain, and in the distance is Windsor Castle.

The print was produced about 1850, at the time when Baxter's presentation of the same subject, to which it bears a resemblance, was commanding a large sale.

It was probably published before Le Blond & Co. had decided to have serial numbers.

It is sometimes on a mount with a fancy gold border, and Royal Arms below and Crown at the top, but which has no title or serial number.

A copy on such a mount in really good state is very difficult to secure.

It is a companion to No. 65, and is on the same plate.

Size of print, 6 by 4.

This print is signed on the bottom extreme right "Le Blond & Co., Licencees, London."

(67, 68) Under these numbers were inserted in our Le Blond book, 1920, two prints which are now known to be by Kronheim & Co., so are here omitted, but the numbers are retained to avoid confusion.

Le Blond & Co.—The Regal Series

Has no Le Blond Serial Number.

(69) *THE ROYAL FAMILY AT BUCKINGHAM PALACE.*

Queen Victoria in *décolletée* robe trimmed with lace and wearing a crown of diamonds and the Garter ribbon, and the Prince Consort in military uniform of scarlet and gold and the ribbon and star of the Garter, sit on a settee beneath a canopy. Through the open window are seen Westminster Abbey and other London Buildings.

Six of the Royal children—including the youngest born, the present Duke of Connaught in his cradle—are round them. One is playing with a dog.

Queen Victoria was not so averse to Buckingham Palace as was William IV, who was delighted when the old Houses of Parliament were burned down in 1834, as he saw in the conflagration a capital method, as he hoped, of getting rid of the Palace by foisting it on the nation as a new Parliament House.

It was probably published before Le Blond & Co. had decided to have serial numbers.

It is sometimes on a mount with a fancy gold border and the title in white on gold in a scroll below the subject. It has no serial number. It is on the same plate as No. 82. (The Great Exhibition).

Size of print, 6 by 4.

This print is signed on the extreme bottom left "Le Blond & Co., Licencees London."

Has no Le Blond Serial Number.

(70) *WINDSOR CASTLE* (small).

The Castle is seen in the distance from the meadows. In the immediate foreground are water and cattle standing in it. On the bank on the right are three figures. Two horsemen are galloping in the fields. On the right in the distance are buildings which look like part of Eton College, but we are informed by those who know the landscape that this is not so.

Most likely this was one of Le Blond & Co's earliest small landscapes and produced before they decided to have serial numbers. It is never on a mount.

The tone of the prints is different from that of most others.

For details of the plate see Print No. 42.

It is an illustration to *Renshaw's Elegant Pocket Keepsake* for 1855, and it has then engraved in the bottom centre the above title, and on the right and left the same lettering as on Print No. 1.

Size of print, 3¾ by 2¼.

This print is unsigned.

Has no Le Blond Serial Number.

(71) *THE ROYAL FAMILY AT WINDSOR.*

An upright oblong print depicting a wing of Windsor Castle from a window of which Queen Victoria and the Prince Consort are watching six of their children at play on the terrace below on which a sentry stands on guard.

Windsor Castle gardens are seen with a fountain and the distant hills.

On the bottom of the print is a circle or ellipse round which is engraved " Scene at Windsor Castle and the whole of the Royal Family in," and in the centre of the circle is " 1850."

On the bottom left of the picture is engraved "Printed in colours by Le Blond & Co. Licencees," and on the right is "24 Budge Row, London," and in the bottom centre is "Drawn by Edward Wells."

There is an engraved crown in black over the picture which is in a species of frame with a blind.

This is almost certainly the first print by Le Blond & Co. under their Licence.

It is sometimes on a mount with a fancy gold border, but such mount bears no title or serial number.

Size of print, $8\frac{1}{4}$ by $4\frac{7}{8}$.

This print is unsigned.

Le Blond Serial No. 38.

(72) *VICTORIA BRIDGE, WINDSOR.*

The view is taken from the Bucks shore. On the opposite side of the river is a large portion of Windsor Castle. A considerable stretch of the Thames is shown, and on it are state barges and other craft.

For description of its mount and details of the plate see Print No. 33.

It is an illustration to *Renshaw's Elegant Pocket Keepsake* for 1853, and it then has the above title engraved in the bottom margin, and on the right and left the same lettering as on Print No. 1.

Size of print, $3\frac{3}{4}$ by $2\frac{1}{4}$.

This print is unsigned.

Section IV

Le Blond & Co.—Needle-Box Prints

Observations

THE history and use of needle boxes is so fully described in *George Baxter, the Picture Printer*, that it is not necessary to repeat it here.

Baxter was probably the originator of coloured pictures for use on them, and Le Blond & Co. were the first to copy the idea.

Later immense quantities were produced, but as may well be imagined, many have been destroyed.

Le Blond & Co. never placed any of their needle-box prints on mounts as Baxter and Bradshaw & Blacklock did.

As to the designs used by Le Blond & Co., all the subjects chosen by him, with few exceptions, are miniatures of some of his larger prints, the latest being Print No. 22 ("Nearly Ready for the Bath") which, as it bears the Le Blond Serial No. of 48, must have been produced after 1852.

The two needle sets described below never had any serial number, which makes us believe they were published about or in 1850. If this is correct then the larger prints would be copied from those in the needle sets and not the reverse.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S NEEDLE-BOX PRINTS

Section IV

Has no Le Blond Serial Number.

(73) *FANCY SUBJECT SET.*

A set of ten small needle-box subjects in two strips of five each. Reading from left to right on the top row are: (1) a miniature of Print No. 20 ("The

sisters"); (2) A miniature of Print No. 22 ("Nearly ready for the bath"); (3) A miniature of Print No. 1 ("The Tyrolean Waltz"); (4) A miniature of Print No. 7 ("The flower maiden"); (5) An original design of a castle below which runs the river in which cattle are standing, and in the immediate foreground is a man fishing.

Reading from left to right on the bottom row are: (6) A miniature of Print No. 65 ("Queen Victoria on balcony"); (7) A miniature of Print No. 66 ("Prince Albert on balcony"); (8) A miniature of Print No. 8 ("In contemplative mood"); (9) A miniature of Print No. 9 ("Queen of the harem"); and (10) Another original design of a rocky scene with river over which in the distance is a single span bridge.

This set is on the same plate as No. 74.

None of them were ever placed by Le Blond & Co. on a mount. The mounts sometimes found with these prints on them and a Baxter seal are forgeries.

Size of set complete, $5\frac{1}{8}$ by $3\frac{5}{8}$.
Size of each print, $1\frac{7}{8}$ by 1.

The prints and the set are unsigned and without any lettering.

Has no Le Blond Serial Number.

(74) *REGAL SET.*

A set of ten small needle-box subjects in two strips of five each.

Reading from the top downwards of the left strip they are: (1) A miniature of Print No. 60 ("Prince Albert in St. James' Park"); (2) A miniature of Print No. 59 ("Queen Victoria at Windsor"); (3) A miniature of Print No. 56 ("Her Majesty leaving Portsmouth Harbour"); (4) A miniature of Print No. 55 ("Her Majesty at Balmoral"); (5) A miniature of Print No. 58 ("Her Majesty Opening Parliament").

Reading from the top downwards of the right strip they are: (1) A miniature of Print No. 64 ("Her Majesty at Balmoral"); (7) A miniature of Print No. 82, with sundry variations ("The Great Exhibition"); (8) A miniature of Print No. 47 ("Venice"); (9) A miniature of Print No. 32 ("Brothers' Water"); and (10) A miniature of Print No. 63 ("Osborne House").

This set is on the same plate as No. 73.

None of them were ever placed by Le Blond & Co. on a mount. The mounts sometimes found with these prints on them and a Baxter seal are forgeries.

Size of set complete, $5\frac{1}{8}$ by $3\frac{5}{8}$.
Size of each print, $1\frac{7}{8}$ by 1.

The prints and the set are unsigned and without any lettering.

Section V

Le Blond & Co.—The Raphael Cartoons

Observations

MANY printers have given representations of the seven cartoons which, after so much wandering, are now at South Kensington.

Amongst those who did so by the Baxter process in addition to Baxter, are Dickes, Bradshaw & Blacklock, and Le Blond & Co.

Baxter never produced them in colours—only in sepia—but the three licencees mentioned did so.

Le Blond & Co. produced them about 1854.

Baxter's plates, it is believed, passed to Dickes.

A complete set by Le Blond & Co. is so rare that we must wonder if he ever did print them all.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S RAPHAEL CARTOONS

Section V

A complete set of the Raphael Cartoons on Le Blond & Co.'s stamped mounts is almost, if not quite, unknown.

Le Blond Serial No. 63.

(75) *ST. PAUL PREACHING AT ATHENS.*

Size of print, 6⅜ by 5.

This print is signed on the bottom left "Le Blond & Co., London."

Le Blond Serial No. 64.

(76) *ELYMAS SMITTEN BLIND.*

Size of print, 6⅜ by 5.

This print is signed on the bottom right "Le Blond & Co., London."

Le Blond Serial No. 65.

(77) *DEATH OF ANANIAS.*

Le Blond Serial No. 66.

(78) *THE BEAUTIFUL GATE OF THE TEMPLE.*

Le Blond Serial No. 67.

(79) *THE MIRACULOUS DRAUGHT OF FISHES.*

Le Blond Serial No. 68.

(80) *ST. PAUL AND BARNABAS AT LYSTRA.*

Le Blond Serial No. 69.

(81) *CHRIST'S CHARGE TO PETER.*

Size of each presumably about the same as Nos. 75 and 76.

The mounts have an embossed border round the subject, and below an embossed scroll with the title within it and serial number on the top.

Section VI

Le Blond & Co.—The Exhibitions

Observations

AS to the Exhibitions held in the time of Le Blond & Co., the reader is referred to *George Baxter, the Picture Printer*, where the subject is fully discussed. Le Blond & Co. never produced any prints of the interior of any of them.

Baxter, on the other hand, never published any prints of the Exhibition of 1862. He retired in 1860, and went into business again in 1864, so at the time that the second great Exhibition was held in London he was out of business.

DESCRIPTIVE CATALOGUE OF LE BLOND & CO.'S EXHIBITION SUBJECTS

Section VI

Has no Le Blond Serial Number.

(82) *THE CRYSTAL PALACE*, 1851.

This appears in an oval measuring $4\frac{3}{4}$ inches across, and is a representation of the exterior of that great, but now, largely forgotten Exhibition.

From the fact that in the foreground is shown Queen Victoria in her state carriage accompanied by cavalry, and with the people cheering, we may conclude the print was produced about the time of the opening (i.e. May, 1851).

Round the oval is a series of emblematical views. London is on the top left, Canada on the top right; on the bottom left is Africa; on the bottom right Asia, with India; whilst between the two are seen the Egyptian pyramids.

Britannia surmounts the whole on the top left.

When the print is on a mount it has a fancy gold border, but no serial number.

The title as above is below the subject, in white, within a fancy gold scroll.

The print is on the same plate as No. 69.

Size of print, 6 by 4.

This print is signed in the bottom left centre "Le Blond & Co., Licencees, London."

Le Blond Serial No. 70.

(83) *THE CRYSTAL PALACE, SYDENHAM.*

This and No. 84 are interesting early views of the Crystal Palace. This view is taken from inside the grounds. Both were probably published about the time of the opening in 1854. The fountains are playing. The building is without its towers which were erected later. The ante-diluvian animals also are not visible, they had not then been set up.

Although the Crystal Palace has lost some of its old prestige, it did service during the great war.

It belongs to the great treasure houses and historical institutions of the nation.

Perhaps more wonderful than the opening day in Hyde Park of the great Exhibition, in 1851, was its transfer to Sydenham by the seven thousand men employed.

In its new form it was more imposing, and there were then three transepts instead of one.

The splendid scene in 1854 was surpassed ten months later when Napoleon III and Empress Eugénie visited it with Queen Victoria.

Since then many sovereigns have paid state visits to it.

This print, and No. 84, are engraved on the same plate in duplicate.

There is only one species of mount for the two prints on this plate, i.e., of a size of 7¼ by 5¼. It has an embossed border round the subject, and an embossed title and serial number in a scroll in the bottom centre.

Size of print, 3¾ by 2¼.

This print is unsigned.

Le Blond Serial No. 71.

(84) *THE CRYSTAL PALACE, SYDENHAM.* (Another view).

Another view of the Crystal Palace. This is taken from outside the grounds, before the houses enclosed them, but shows also the Palace gardens.

Le Blond & Co.—The Exhibitions

The whole length of the building (which it may not always be remembered is exactly the length and three times the breadth of Portland Place) is seen, and in the road outside are carriages, horsemen, and pedestrians.

For plate, mount, and other details see Print No. 83.

Size of print, $3\frac{3}{4}$ by $2\frac{1}{4}$.

This print is unsigned.

Le Blond Serial No. 94.

(85) *THE INTERNATIONAL EXHIBITION*, 1862.

The whole front of the structure is shown, and in the immediate foreground are pedestrians, equestrians, and vehicles, and between them and the building is a body of cavalry.

Eleven years intervened between the two exhibitions, and in the interval Prince Albert, who had inaugurated the first Exhibition in 1851, had died, and Baxter had gone out of business.

The mount for this print has an embossed border round the subject, and an embossed scroll at the foot in which are the title as above and the serial number.

Size of print, 6 by 4.

This print is signed in the bottom extreme right hand corner "Le Blond & Co., London"

Section VII

Le Blond & Co.—The Ovals

Observations

IN this charming set of thirty-two pictures, all practically of the same size, and from their uniformity of shape generally known as "The Ovals," Le Blond & Co. have left behind them for our enjoyment that which alone has singled them out for popular appreciation in a very marked degree.

This interesting series was not produced at one operation, but over a period of considerable time.

In their manner of production Le Blond & Co. largely, in these prints, break away from the Baxter tradition. As well as showing great skill in printing and admirable beauty of colour, they exhibit independence and originality in many respects.

It will be noted these are printed on, not cut out and adhered to their mounts as all Baxter's prints were. This possibly saved considerable labour, but in this way the plates have not any lettering in the margins, and so we never get by this means any dates of publication, names of artists or titles of subject, but this latter, as well as the serial number, were embossed in the right hand corner of the mount.

As to the dates of publication let us say a few words.

Probably they began about the time that Baxter's patent expired, or a little before then.

"The Image Boy," and "Please Remember the Grotto," were the first two of the series, and these may have appeared about 1853. We say this for the following reasons:

Le Blond & Co.—The Ovals

On page 223 we mention certain prints as being "milestones." The "Crystal Palace, Sydenham," Prints Nos. 70 and 71 of Le Blond & Co.'s serial numbers (see list on page 302) were published we presume about the time of the opening of that building, which was in May, 1854, and that being so it is reasonable to suppose the two ovals we have mentioned would appear some time earlier, as their serial numbers are 49 and 50.

Le Blond & Co. only had their licence in November, 1849, and up to May, 1854, they had produced (with the prints that never had a serial number) about eighty subjects, i.e. sixteen a year, so on this computation they should reach 49 and 50 about the year mentioned.

The next ovals follow consecutively, and are "Good News" (Serial No. 72), "The Burning Glass" (73), "Blowing Bubbles" (74), "Pet Rabbits" (75), "Blackberry Gatherers" (76), "The Soldier's Return" (77), "The Sailor's Departure" (78), and so on up to 93.

Serial No. 94 is "The International Exhibition of 1862."

"Good News," "The Soldier's Return," and "The Sailor's Departure" seem to bear reference to the Crimean War in 1854 and 1855.

Between the two prints of the "Crystal Palace" (Serial Nos. 70 and 71) in 1854, and "The Exhibition of 1862" (Serial No. 94) nothing appears to have been published except twenty-two ovals.

After this Exhibition print we get "Brighton," "Ramsgate," "Windsor Castle" and "Galway Peasants," then six more ovals.

"Windsor Castle" was published in 1865, so presumably the above six, i.e., "Grandpa's Pipe," "Grandma's Snuff-box," "Sunday Morning," "Wedding Day," "Dancing Dogs," and "Learning to Ride," were after that date.

Following these six are six of the larger prints, and then there are the final ovals, in "Moonlight" (Serial No. 111) and appropriately enough the last is "The Leisure Hour" (Serial No. 112). This last is not only the last oval, but is the last print of any sort produced by Le Blond & Co. by the Baxter process except their Le Blond-Baxter prints

Seeing that from 1854 to 1862, i.e. eight years, ovals alone were produced, and that in the six years or so up to the end there were

eight ovals to ten other subjects, it may fairly be concluded the issue of them was more a success than that of their other subjects.

This success would probably operate as an inducement to them to try their venture of the "Le Blond-Baxters." The end of the one almost synchronized with the beginning of the other.

If these hypotheses are correct then the ovals took about fourteen years to produce.

As to the name of "L. A. Elliot & Co., Boston, U.S.," being joined with that of Le Blond & Co., on so many of the ovals there is no definite evidence of the reason for it, though several suggestions have been made.

Friends upon whom we can rely have informed us they know of prints bearing the two signatures which have been in existence since the sixties of the nineteenth century at least.

If this is established, then it seems not unreasonable to connect the name of Robert Le Blond, who was in America from 1856 to June 1863, with the circumstance of the name of the American firm on the prints.

He may have found some difficulty owing to the drastic laws of the States in getting English goods imported unless an American name was on them, or it may have had something to do with the fiscal laws, or it may be that before he left America he made some arrangement or contract with Elliot & Co. to have consignments sent over by this firm, and they made it a condition their names should be on the prints.

We do find their names, not only on the ovals, but on the larger subjects and on the Le Blond-Baxter prints as well. As far as is known no print will be found with the name of L. A. Elliot & Co. only.

It is doubtful, however, whether any prints are in existence of the "Leisure Hour," "Learning to Ride," "Dancing Dogs," "Wedding Day," "Sunday Morning," and "Grandma's Snuff-box" that have on them the name of Le Blond & Co. only.

It is no wonder these prints have become popular, whether it be for their fine register, brilliant colours, or for the agreeable and interesting nature of the matters depicted.

Who designed the subjects is not certain. There is no acknowledgment of them being taken from any artists' pictures, though in several instances the design seems familiar. It may very well be

they were "concocted" in Le Blond & Co.'s work rooms. We use this figure of speech advisedly because it may well be they are partly taken from pictures.

One is apt to think of them as all representing scenes of an age contemporary with the Great Exhibition and Crimean War, but if they were so "concocted," we think many of them may be from pictures by artists of an earlier date.

However this may be they certainly do—compared with these bustling, restless days—present scenes of peaceful rural life of which it is pleasant to be reminded.

"Dancing Dogs," "Jacks in the Green," "Image Boys," "Itinerant Showmen," "Oyster Grottoes," "Elaborate Guy Fawkes," "Village Pedlars," "Gleaners," and "Cherry Sellers" were at one time common objects of the village streets.

These pictures present life as it was in the days of our fathers and grandfathers in rural England, the homes, habits and habiliments of the people. They present no puzzles to work out, no problem pictures to put your brains upon the rack, no single unpleasant thing, just simply the leafy lanes and the green trees, the village church, the fun and mischief of happy childhood, the faithful dog, the humble dwellings and village scenes of days long past. Good, kindly, wholesome pictures which we can hang on our walls with pleasure to old and young alike and offence to none, and yet each tells a homely and interesting story. Nearly every one of them shows us some pet of the house—feline, canine, or human.

Only three have, up to now, been forged, i.e., "May Day," "Blowing Bubbles," and "Fifth of November," but often Le Blond's signature will be found erased, which was done many years ago with a view to passing them off as Baxter prints. In a few cases, too, the titles are slightly different in the way they are embossed on the mounts. The embossing, which is round all the prints, is of two or three different patterns. In a few cases the prints are sometimes adhered to their mounts instead of being printed on them.

There are many prints on the market which have neither the embossed rim round the subject nor the title and serial number, and which usually are uncut, and thus show the pin holes used for the blocks.

These are not so much in favour, but often answer the purpose.

There are some prints also on large mounts which have embossed rims round the subject, but no title or serial number.

It will be noticed the sky of most of the ovals is printed in graduated tints, ranging from deep blue to bright yellow.

This effect was obtained in one printing, and a difficult job it was, requiring the most skilful handling, and it shows that at this time Le Blond & Co. had become very efficient craftsmen.

Some prefer prints with the sole name of Le Blond & Co. to those with the two names, but there may be no good reason for this.

It will be noticed that Le Blond & Co. now cease to call themselves licencees in their signatures, which, for the first two or three years of their licence, they always did.

DESCRIPTIVE CATALOGUE OF THE OVALS.

Section VII

Le Blond Serial No. 49.

(86) *THE IMAGE BOY.* See illustration Plate 48.

In this the first of the series we see the delightful old village lane at the top of which is the church.

At the door of the thatched cottage in the immediate foreground is the Image boy—a species now extinct—who is trying to dispose of his art treasures to some admiring women and children.

The only other figure shown is a woman in the distance coming down the lane.

Wait until that boy walks away and you will admire the way he balances his tray on his head.

When unfaded the colouring is excellent. In one case the whole surface of the mount is embossed, but this must be a freak.

Size of print, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed in the bottom left centre "Le Blond & Co., London," and sometimes near this signature there is in addition, "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 50.

(87) *PLEASE REMEMBER THE GROTTO.* See illustration Plate 48.

The print is possibly, but not certainly, after a painting by Thomas Webster, R.A., who died in 1886.



THE IMAGE BOY



PLEASE REMEMBER THE GROTTO



THE PEDLAR

Some of Le Blond & Co.'s well known "Ovals"

For particulars of these prints see Catalogue pages 274 and 279]

Le Blond & Co.—The Ovals

On the left the children, close to the village pump, and by the side of the inn signboard, have set up an elaborate structure the like of which—whether it be for the comparative scarcity of oysters or the want of skill in our generation —we never see.

One youngster is handing to another the necessary candle to illumine the grotto, and behind is a hurdy-gurdy boy, another extinct phase of the streets.

On the right at the stall kept by an old woman in front of the greengrocer's shop, the village constable stands. His tall hat is on his head, his swallow-tail coat as then worn by the force is on his back, and he is celebrating in a practical way the first day of oysters.

In the centre of the picture are the benevolent old gentleman and his lady, whom the proprietors are specially requesting to "Please remember the grotto," and they seem determined they shall not forget it.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom right centre "Le Blond & Co., London," and sometimes in addition "L. A. Elliot & Co., Boston, U.S.," but it is very rare with the two signatures.

Le Blond Serial No. 72.

(88) *GOOD NEWS.*

Grandpa seated in the centre of the cottage room is reading aloud from a newspaper to the others there.

Whether he is conveying the intelligence of the capture of Sebastopol, the declaration of peace, or some other event, the news—judging from the excessive joy exhibited by some—seems decidedly good.

The only unconcerned person is the little girl on the floor feeding a kitten from a saucer, but the other little one of two years having her breakfast—perhaps preternaturally perceptive—seems to be transported with glee.

It may be after a painting by Sir David Wilkie. It seems in his style, but if so, as he died in 1841, it cannot have any reference to the Crimean War.

Size, 7 by $5\frac{1}{2}$.

This print is signed in the bottom right "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 73.

(89) *THE BURNING GLASS.*

The stage for this tragedy is laid at the back of a rural cottage where, in addition to five children, there are a dog, a basket of apples and a water butt.

On the left, beside some hollyhocks, is an open gate leading to a lane.

One boy, holding fast the hand of another, is showing him by means of a burning glass the power of the sun's rays when concentrated.

The lesson, if painful, is practical, but draws down on the instructor the wrath of grandma, who, hearing the cries, has come to the door.

The little girl by her is in tears. The dog even has compassion in his eyes.

Size of print, 6½ by 5⅛.

This print is signed in the bottom centre "Le Blond & Co., London," and sometimes near this signature in addition is "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 74.

(90) *BLOWING BUBBLES.*

On the left at the cottage door are seated two women and a child respectively sewing and nursing a kitten. Beyond are two boys on the dust-bin, one of whom is blowing bubbles which the other four in the garden are essaying to catch.

Through the fields, "far from the madding crowd's ignoble strife," the village preacher would perhaps remind his humble congregation that "the earth has bubbles as the water hath."

There are forgeries of this print, the usual test, apart from the quality of the paper, is that in the spurious copies there is only one stone or leaf on the ground to the left of the basket on the right. The genuine ones have three. It may be after a painting by Frederick Goodall, R.A., who died in 1904.

Size, 6⅛ by 5⅛.

This print is signed in the bottom left "Le Blond & Co., London," and sometimes in addition there is "L. A. Elliot & Co., Boston, U.S.," but it is rare with the two signatures.

Le Blond Serial No. 75.

(91) *THE PET RABBITS.* See illustration Plate 49.

Here is another cottage yard. On the right is the empty rabbit hutch, and on the ground munching the green food their owner has given them are the two pets.

On the left is the cottage surrounded by trees, and at the door of it stands the hard-working mother, pitcher in hand, pausing a moment in her household duties to survey the scene, and perhaps to wish her lot were as easy as that of the rabbits. Her young folk are watching bunny eat.

It may be after a painting by George Morland. He died in 1804, so he was not a contemporary artist.

Size, 6½ by 5⅛.



THE PET RABBITS



LEARNING TO RIDE

Two of Le Blond & Co.'s well known " Ovals "

[*For particulars of these prints see Catalogue pages* 276 *and* 287



The Dancing Dogs



The Soldier's Return



The Sailor's Departure

Some of Le Bland & Co.'s well known "Ovals."

Le Blond & Co.—The Ovals

This print is signed in the bottom centre "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 76.

(92) *THE BLACKBERRY GATHERERS.*

On the right is a boy gathering the fruit, and on the left are four other children arranging the stock apparently in a handkerchief.

Coming up the country lane overhung with trees showing early autumn tints is a shepherd with his flock. His dog, in advance, is watching the boy with one eye and his master with the other.

It may be after a painting by William Collins, R.A.—the father of Wilkie Collins—who died in 1847, but this is not certain.

Size, 6½ by 5⅛.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 77.

(93) *THE SOLDIER'S RETURN.* See illustration Plate 50.

On the right, seated at a table outside the inn, with the carpenter and two other villagers, is the soldier, and to the company, including the dear old gentleman leaning out of the window, he is relating over a pot of good ale all his deeds of valour and how fields were won.

His uniform is not the familiar khaki worn by "Tommy" in later days, but that of "the thin red line."

On the left are two horses drinking.

On the right again "meekly she sits, the soldier's wife, her brave one's work is done, she only knows that in fierce strife the battle has been won," so now she concentrates on the children.

Probably published about the time of the return of the troops from the Crimea, but we must not assume the medal shown was necessarily for that campaign, as many of them were not distributed until some time after.

It makes an excellent companion to No. 94.

Size, 6½ by 5⅛.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 78.

(94) *THE SAILOR'S DEPARTURE.* See illustration Plate 50.

The hour of Jack's departure has come—probably to Sebastopol—and clasping the hand of his weeping wife with one of his, and his first-born with the other, he looks almost as glum as his old mother who is seated at the cottage door.

His second son no doubt in time to come is to be a sailor also, but for the moment he is anticipating the future by playing with his toy boats.

The dog, hoping for a run, and ignorant of his master's intended prolonged and dangerous absence, waits expectantly at the gate.

The red, tree-encircled roof of another cottage is seen close by.

This makes an admirable companion to No. 93.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes in addition there is "L. A. Elliot & Co., Boston, U.S.," but it is rare with the two signatures.

Le Blond Serial No. 79.

(95) *THE GLEANERS.*

Those we see availing themselves of the benevolent custom of the country based on the Mosaic law, at least as old as Boaz and Ruth "to leave to the poor the gleanings of the harvest," are seen resting by the roadside after their labours. The corn is now out of sheaf and open to them. One is nursing her baby, the others carry their garnered ears. In the distance is the cornfield, and three figures. The harvest is yielding to the sickle of one of them. The trees show their first autumn tints. It may be taken from a picture by John Linnell, who died in 1882.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 80.

(96) *THE MILL STREAM—TOWING THE PRIZE.*

In a pool below the old water mill is a boy towing two toy boats, one of which is the prize.

The capture seems to give great satisfaction to the other boys on the bank who are cheering lustily, but the dog, by his barking, indicates he does not

understand it all. Mother, resting on the step nursing her youngest, seems a proud spectator of the stirring deeds.

It may be after a painting by William Collins, R.A., the father of Wilkie Collins, who died in 1847.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 81.

(97) *THE CHERRY SELLER.*

On the left at the garden gate is the old cherry seller weighing out a "half pound" for some boys who seem concerned to see they get good measure.

On the right, standing at the cottage door, is mother, and seated below her are three children, including the youngest, who seems truly thankful for the fine cherry she is about to receive.

Pussy, caring little for cherries, and not hearing the "cat's meat man," continues asleep on the right.

It may be taken from a picture by Sir Joshua Reynolds, who died in 1792.

Size, 7 by $5\frac{1}{2}$.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 82.

(98) *THE PEDLER* (*sic*). See illustration Plate 48.

Here we have another country lane. On the left seated by a cottage door with his pack on the ground is the pedler who, with uplifted arm holding one of his choicest articles of commerce, is dilating on its merits to some of the cottagers. The little boy of the party seems much attracted by his eloquence and would doubtless like to invest. Polly, the parrot, in her cage, is listening, ready to repeat all she hears. Fido, the dog, watches over the interests of his mistress, regretful that although he can protect her person he may not be so successful with her purse.

Possibly after a painting by William Collins, R.A., the father of Wilkie Collins, who died in 1847.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed at the bottom centre "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 83.

(99) *THE SHOWMAN.* See illustration Plate 51.

This is another charming village scene. The showman, a member of a species now extinct, is exhibiting to a cluster of village children, if not "the 'orrible murder of Maria Martin," doubtless some other equally thrilling and edifying event. The showman is now gone, but in the days before the railways his tribe did afford a little enjoyment to the young in the rural districts.

This show seems an elaborate one, with two sets of peepholes, the lower for the children, the upper for such as are of riper years. So if in doubt which was Wellington and which Napoleon both could take their own choice.

The big drum used on occasions to beat up the attendance that is otherwise slack is temporarily receiving the attention of one of the audience.

A child at the house close by is soliciting a copper from Granny to enable him to see the show.

The church is visible in the distance, and on the left is a row of stately elms.

It may be taken from a picture by Thomas Webster, R.A., who died in 1886.

Strutt in his *Sports and Pastimes*, 1831, says: "In the present day the puppet showman travels about the streets when the weather will permit, and carries his motions with the theatre itself upon his back. The exhibition takes place in the open air, and the precarious income of the miserable itinerant depends entirely on the voluntary contributions of the spectators which, as far as one may judge from the squalid appearance he usually makes, is very trifling."

Size, 6½ by 5⅛.

This print is signed on the bottom right " Le Blond & Co., London," and sometimes near this signature in addition there is " L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 84.

(100) *THE YOUNG ANGLER.*

A young hopeful is seen on the leafy bank of the mill or some other stream angling, but his age and the want of seriousness in his manners indicate that "tiddler fishing" would be more likely to render him greater sport.

His little sister is by his side with the dog. The former seems interested in the catch which apparently is not very heavy.

It sometimes has a mount rather differently embossed to other subjects.

It may be taken from a picture by Wm. Collins, the father of Wilkie Collins, who died in 1847, but this is not certain.

Size, 7 by 5½.



MAY DAY



THE SHOWMAN



THE 5TH NOVEMBER

Some of Le Blond & Co.'s well known " Ovals "

Le Blond & Co.—The Ovals

This print is often unsigned, but when signed bears in the bottom centre either Le Blond & Co.'s signature only or Le Blond & Co., London, and L. A. Elliot & Co., Boston, U.S., the last two being about the bottom centre a little apart.

Prints bearing the sole signature of Le Blond & Co. are very rare.

Le Blond Serial No. 85.

(101) *MAY DAY.* See illustration Plate 51.

On the right we see the business premises of "W. J. Armstrong, Smith and Farrier," at whose door is a man holding two horses for shoeing if on such a day they can receive attention.

Next to W. Armstrong's is the "Swan Inn," in front of which is a "Jack in the green" with attendant music and mummers. Villagers are looking on and even the little dog in the centre seems laughing to see such sport.

Strutt in his *Sports and Pastimes*, 1831, says:

"The chimney sweepers of London have also singled out the 1st May for their festival, at which time they parade the streets in companies disguised in various manners. Their dresses are usually decorated with gilt paper and other mock fineries. They have their shovels and brushes in their hands which they rattle one upon the other, and to this rough music they jump about in imitation of dancing. Some of the larger companies have a fiddler with them, and a 'Jack in the Green,' as well as a Lord and Lady of the May who follow the minstrel with great stateliness and dance as occasion requires. The 'Jack in the Green' is a piece of pageantry consisting of a hollow frame of wood or wicker-work made in the form of a sugar-loaf but open at the bottom, and sufficiently large and high to receive a man. The frame is covered with green leaves and bunches of flowers interwoven with each other so that the man within may be completely concealed. The latter dances with his companions, and the populace are mightily pleased with the oddity of the moving pyramid."

These scenes, common some seventy years ago, have now disappeared.

The print makes a good contrast with No. 102.

There are spurious prints about. They are quite modern reprints. Look carefully to the mounts as the inferior quality of the paper and the rather gaudy appearance of the picture are not very difficult to detect.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes there is also "L. A. Elliot & Co., Boston, U.S.," but it is rare with the two signatures.

Le Blond Serial No. 86.

(102) *THE 5TH OF NOVEMBER.* See illustration Plate 51.

It is the anniversary of "gunpowder treason and plot," so Guy Fawkes' are being taken round, and they seem very fine specimens. One is resting at a house next door to that of Mr. J. Andrews, the "hair cutter," whose "barber's pole" is suspended from his shop. One woman at the door is putting a copper into the exchequer to help defray expenses, and another surveys the scene from an upstairs window. Another guy is seen up the village. On the right is a woman with a stand for hot potatoes, which those in the approaching coach may appreciate.

This makes a good pair with No. 101 or No. 105.

Le Blond's passion was the summer with its flowers and sunshine, and only on one other occasion does he depict the winter in any of these ovals.

It may be after a picture by Thomas Webster, R.A., who died 1886, but this is not certain.

The title on the mount sometimes is "The 5th November," the "of" being omitted.

There are some forgeries about, hand-coloured.

Size, 6½ by 5⅛.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes in addition near this signature there is also "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 87.

(103) *CROSSING THE BROOK.*

An old man has already crossed the flood as old men must—the young wait their time, an old woman with somewhat insecure seat is crossing now.

The brook is a beautiful one, and no one seems in a hurry to cross it, but it will be seen there is sunshine and there is peace upon the farther shore.

It may be taken from a picture by Thomas Gainsborough, who died in 1788.

Size, 6½ by 5⅛.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes in addition near this signature there is "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 88.

(104) *THE VILLAGE SPRING.*

On the right of the picture is a pool, and the spring issues into it from the side of a delightful country lane. A woman with a pitcher, regardless of

the microbes, germs, and bacilli that trouble us so these days, is obtaining water. Others await their turn to do so, but on this hot day no one hurries. On the left are two other figures resting by the wayside, and down the lane is a cottage nestling amongst the trees.

It may be after a picture by Thomas Creswick, R.A., who died in 1869, or possibly Gainsborough.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom left "Le Blond & Co., London," and sometimes in addition near this signature there is "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 89.

(105) *SNOWBALLING.*

Le Blond's passion seems to have been the summer with its green trees and leafy lanes, and only on two occasions in the series is the scene laid in the winter.

On this occasion we see a young, and presumably inexperienced, woman standing at the open door of the house on the left, for she seems both pained and surprised at the snowy state of the garments of the old lady about to enter, who has encountered, on her way home, the young gentlemen seen in the street, who have come to the conclusion she was fit sport for their snowballing propensities.

Other dire events have happened from their mischief. The dogs are barking furiously, the little girl is weeping, and the pitcher carried by a boy in broken.

The church on the right like the country around is covered with snow.

This makes a good pair with either 101 or 102.

It may be taken from a picture by Thomas Webster, R.A., who died 1886.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 90.

(106) *THE FISHERMAN'S HUT.*

The rough hut is on the right, and the fisherman is near it, and like James and John of old, he is mending his nets. His children are extracting the catch from the basket. Fishing boats and other articles indicative of his calling are on the beach, and in the distance are the white cliffs of Albion, and the sea-girt shore of our island home.

This print makes a good companion to No. 117 ("The Leisure Hour"). This is one of only two prints of the sea contained in the ovals.

It may be taken from a picture by J. M. W. Turner, who died in 1851.

Size, 6½ by 5⅛.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes near this signature there is in addition "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 91.

(107) *WAITING AT THE FERRY.*

This is a very delightful print. Under a blue sky, typical of mid-summer, near a cooling stream, and by leafy trees, passengers—amongst whom are a man with two girls, a horseman, a white steed, a woman with a basket on her head and a dog—are awaiting the ferry which is approaching. How will they all get in?

Probably the cottage nestling under the trees on the left is the ferryman's.

Probably taken from a picture by Thos. Creswick, R.A., who died in 1869.

Size, 6½ by 5⅛.

This print is signed on the bottom centre "Le Blond & Co., London," and sometimes near this signature in addition there is "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 92.

(108) *THE SWING.*

On the branch of a large tree in front of a cottage—at the door of which mother sits sewing—is fixed a swing in which is a damsel whom two boys are helping. Three other children and a dog watch events. In the background is an enticing landscape. It may be after a picture by Thomas Webster, R.A., who died in 1886, or by Fk. Goodall, who died in 1904.

Size, 6½ by 5⅛.

This print is signed on the bottom left centre "Le Blond & Co., London," and in addition there is sometimes on the bottom right under the woman with the boy "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 93.

(109) *THE BIRD'S NEST.*

The bird-nester is up a tree, both actually and metaphorically. He has thrown the nest to the ground where four children are examining it by the side of the road, but the presence of a man with a dog seems to indicate to this young destroyer of homes what he may expect when he reaches mother earth.

On the left is a cottage which is thatched and surrounded by leafy and lovely trees.

Really very fine prints of this subject are rare.

It may be after a picture by William Collins, R.A., who died in 1847, or George Morland, who died in 1804.

Size, 6½ by 5⅛.

This print is signed in the bottom right centre "Le Blond & Co., London," and sometimes in addition near this signature there is "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 99.

(110) *GRANDFATHER'S PIPE.*

Six children and a dog are in the kitchen, but grandpa and all evidence of control are absent. One lad seated on a stool in the centre is sampling a cigar, another on the table on the right is trying grandfather's pipe which is a churchwarden, and the girl of the party, like most of her sex, seems a great admirer of bravery and is applauding their courageous deeds, and of what a heroic nature they are we obtain some indication by the look of suffering on the face of the lad on the left, who seems alike far beyond appreciation of her feelings or expression of his own. Philosophy is here taught by example.

This makes a nice companion to Print No. 111.

Size, 6½ by 5⅛.

This print is signed on the bottom centre left "Le Blond & Co., London," and sometimes there is on the bottom centre right "L. A. Elliot & Co., Boston, U.S." It is rare with the Le Blond signature only.

Le Blond Serial No. 100.

(111) *GRANDMOTHER'S SNUFF-BOX.*

On the left, seated in the ancestral armchair and wearing her grandma's cap and spectacles, is the false grandma flattering the real by imitation. Her snuff-box is being passed round. The last child to receive it is generously giving his share to the cat, who willingly and somewhat ungraciously declines the gift. The real granny surveys the scene from the half-open door on the right. The parrot in the cage on the left is well manipulated.

It makes a nice companion to No. 110. This is probably the rarest of the "ovals."

Size, 6½ by 5⅛.

This print is signed on the bottom centre left "Le Blond & Co., London," and there is in addition on the centre right "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond and Co. only.

Le Blond Serial No. 101.

(112) *SUNDAY MORNING.*

This and No. 113 are the only two upright ovals.

Down the path the village church is seen and to it are wending their way various members of the good pastor's flock, who smile when a Sabbath appears and put on their Sunday best. In the foreground is the village preacher, walking-stick in hand, but where his modest mansion stands we are not shown.

On the right are fine trees.

The print makes a nice companion to No. 113.

Size, 6½ by 5⅛.

This print is signed on the bottom right "Le Blond & Co., London," and near this signature there is in addition "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond & Co. only.

Le Blond Serial No. 102.

(113) *THE WEDDING DAY.*

This and No. 112 are the only two upright ovals.

Walking—another custom now nearly obsolete—from the church door under the tower is the wedding party headed by the bride and bridegroom.

On the left and right are villagers making their obeisances and salutations to the newly-wedded pair, and four girls are strewing their path with flowers.

It makes a nice companion to No. 112.

Size, 6½ by 5⅛.

This print is signed on the bottom centre "Le Blond & Co., London," and near this signature there is in addition "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond & Co. only.

Le Blond Serial No. 103

(114) *THE DANCING DOGS.* See illustration Plate 50.

On the left is the house of "S. Smith, Laundress," in front of which are two dressed-up dogs dancing at the dictation of a boy who, by the aid of a whistle and a small drum, provides the compelling music. Mrs. Smith, her daughter and four grandchildren are evidently attracted by this species of entertainment, for they are interested spectators. Another charming cottage surrounded by trees is seen next door, opposite which a boy with a hoop is

hastening to see the show. Strutt, in his *Sports and Pastimes*, 1831, says: "Dancing dogs in the present day make their appearance in the public streets of the Metropolis, but their masters meet with very little encouragement except from the lower classes of the people, and from children, and of course, the performance is rarely worthy of notice. It may be after a picture by George Morland, who died in 1804. It is one of the rarest of the "Ovals."

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom centre "Le Blond & Co., London," and near this signature there is in addition "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond & Co. only.

Le Blond Serial No. 104.

(115) *LEARNING TO RIDE.* See illustration Plate 49.

Grandpa, leaning on his stick, is standing at the cottage gate, situate in a delightful country lane, watching his little grandson learning to ride.

The youngster is mounted bare back on a fiery steed—a goat. His sister holds him on, and a boy kneels at the animal's head to exercise due restraint. Another little fellow in terror has run to his mother who is seated on a felled tree. Two other figures are coming down the lane.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom left "Le Blond & Co., London," and near this signature there is in addition "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond & Co. only.

Le Blond Serial No. 111.

(116) *MOONLIGHT.*

"How sweet the moonlight sleeps upon this bank."

On the left on "yonder ivy mantled tower the moping owl does to the moon complain."

In the path by the side of the stream is a gypsy in proverbial red cloak, telling, at this romantic hour, a lady's fortune by her hand. A gentleman and a dog are listening.

On the right under the trees is a camp fire with three other gypsies round it.

Size, $6\frac{1}{2}$ by $5\frac{1}{8}$.

This print is signed on the bottom right "Le Blond & Co., London," and sometimes in addition there is on the bottom left centre "L. A. Elliot & Co., Boston, U.S."

Le Blond Serial No. 112.

(117) *THE LEISURE HOUR* (often spelled Leasure Hour on the mount).

This is the last of the ovals. The producer was perhaps contemplating a period of repose, and the title is not without a meaning.

This, however, is a fisherman who is enjoying his cessation from toil. His boat is on the shore, and he stands beside it watching the children float a model barque on an improvised sea.

Their rough fisherman's cottage is at the extreme right, and his tackle is on the beach. This is one of only two prints of the sea contained in the ovals.

It makes a good companion to No. 106.

Size, 6½ by 5⅛.

This print is signed on the bottom centre "Le Blond & Co., London," and near this signature there is in addition "L. A. Elliot & Co., Boston, U.S." It is doubtful if this print can be found with the signature of Le Blond & Co. only.

Section VIII

Le Blond & Co.—Prints of a Larger Size

Observations

FOR some years after their licence, all Le Blond & Co.'s productions with a serial number were of a small size—pocket-book and scrap-book illustrations and the like,—then, the sizes by degrees slightly increased, but it was not until 1865 that their largest appeared.

They never published any of the dimensions of Baxter's "Parting Look."

In and after 1865 we get "Windsor Castle," "Galway Peasants," and others, and in 1868, when they purchased Baxter's plates and blocks, apparently the first sixteen selected for republication with the exception of the "Descent from the Cross" were of the size of "The Bridesmaid."

From what we have stated, it will be observed that all the prints in this chapter were produced between 1865 and 1868. Every one is admittedly from a painting, the name of the artist being announced.

In one or two cases the mounts of these large subjects resemble, in some respects, those of Baxter in the period of his missionary work, that is to say, they have a line round the print, and there is engraved or printed lettering on the bottom of the mount under the subject.

Many of Le Blond & Co.'s prints, including sometimes those which on other occasions have lettered mounts, have their coloured label on the back. Such prints are generally signed and the label is looked upon as a hallmark of the quality of the print.

DESCRIPTIVE CATALOGUE OF LARGE SUBJECTS

Section VIII

Le Blond Serial No. 97.

(118) *WINDSOR CASTLE.*

The whole of the castle is seen from the Bucks shore. On the river are swans and pleasure craft. A picnicking party is on the right. In the centre a train is seen passing over the bridge. On the left is a man fishing.

The Victorian engine to the train and the Victorian costumes of the pedestrians on the near bank are observable.

Sometimes it is found on a mount with a gold line round the print, and printed below it—also in gold—there is "Windsor Castle, 1865" in the centre and "Printed in oil colours by Le Blond & Co., London" on the right, and below that is "From an original drawing by Buckley."

Prints not having this engraved lettering sometimes have the Le Blond coloured label—usually blue—on the back of the mount, giving the serial No., the title of the subject, and "Printed in oil colours by Le Blond & Co., London," adding in this instance "From the original picture by J. Buckley."

Size of print, 14 by 10.

This print is unsigned.

Le Blond Serial No. 105.

(119) *VIRGINIA WATER.*

This is a view of the waterfall at this well-known resort. In the background and on the right and left are trees. In the immediate foreground is a pool into which the water is flowing over large boulders.

It is from a painting by C. South, which had dimensions of 13¼ by 10½. It has rather a Chromolithographic effect.

For description of the coloured labels on the back see Print No. 118.

Size of print, 12 by 9.

This print is signed on the bottom right "Le Blond & Co., London," "L. A. Elliot & Co., Boston, U.S." Some may have Le Blond & Co.'s signature only.

Le Blond & Co.—Larger Prints

Le Blond Serial No. 106.

(120) *THE HEATHER.*

The heather, some white, some pink, is shown growing, and on the ground is a large feather.

Water lilies and landscape form the background.

It is a companion to print No. 121 and is from a plate and sixteen blocks.

It is taken from a painting by A. Durer Lucas, painted in 1864, the dimensions of which were 10 by 8¼. He was a Southampton flower painter.

For description of the label when on the back of the mount see Print No. 118.

Size of print, 9¾ by 8.

This print is signed on the bottom left "Le Blond & Co., London," and "L. A. Elliot & Co., Boston, U.S." Some may have Le Blond & Co.'s gnature only

Le Blond Serial No. 107.

(121) *FORGET-ME-NOTS.*

This flower in full bloom is seen growing. A church is in the far distance. Nearer in the background are two people sitting on a felled tree.

It is a companion to Print No. 120, and is from a plate and eighteen blocks.

It is taken from a painting by A. Durer Lucas, painted in 1865, the dimensions of which were 10 by 8¼. He was a Southampton flower painter.

For description of the label when on the back of the mount see Print No. 118.

Size of print, 9¾ by 8.

This print is signed on the extreme bottom right "Le Blond & Co., London," and "L. A. Elliot & Co., Boston, U.S." Some may have Le Blond & Co.'s signature only.

Le Blond Serial No. 108.

(122) *ON THE WATCH.*

Three Scotch terriers—black, white and brown—are on the watch at the mouth of a rabbit hole. Ferns and growing flowers are shown. The hills are in the distance.

It is taken from a painting by George Armfield.

For a description of the label when on the back of the mount, see Print No. 118.

Size of print, 12 by 9.

This print is signed on the bottom left "Le Blond & Co., London," and "L. A. Elliot & Co., Boston, U.S." Some may have Le Blond & Co.'s signature only.

Le Blond Serial No. 109.

(123) *A HIGHLAND LAKE.* See illustration Plate 52.

This is usually considered Le Blond & Co.'s finest print, and is also one of the rarest.

A beautiful lake amongst the mountains is depicted beneath a clear blue sky. A sailing craft with two or three occupants skims its solitary waters.

On the banks are trees and vegetation, and in the immediate foreground large boulders.

It is from a plate and twenty-two blocks.

It is taken from a painting by George Armfield.

For a description of the label when on the back of the mount see Print No. 118.

Size of print, 10 by 8.

This print is generally signed on the bottom left "Le Blond & Co., London," and "L. A. Elliot & Co., Boston, U.S." Some have Le Blond & Co.'s signature only.

Le Blond Serial No. 110.

(124) *IN THE NORTH OF SCOTLAND.* See illustration Plate 52.

This is also a very fine print. High up on a rock on the right is a desolate castle, the hills are in the distance and another rock is on the left, and in the immediate foreground water and weather-worn trees. No boats, no birds, no life are anywhere visible. It is a dreary spot.

It is from a plate and twenty-four blocks.

For a description of the label when on the back of the mount see Print No. 118.

It is taken from a painting by George Armfield.

Size of print, 12 by 9.

This print is signed on the extreme right bottom "Le Blond & Co., London," and "L. A. Elliot & Co., U.S." There may be some with Le Blond & Co.'s signature only.

Le Blond Serial No. 98.

(125) *GALWAY PEASANTS.*

An Irish girl, with rough hair and dress, and bare feet, is seen standing on a heath holding a child who stands on a large stone.

Sometimes it is on a mount with a line round the subject and engraved on the mount below the print in the centre is "Galway Peasants." "Printed in oil colours by Le Blond & Co., London." "From the original painting by F. W. Topham, Esq."



IN THE NORTH OF SCOTLAND



A HIGHLAND LAKE

Representations of some of Le Blond & Co.'s larger subjects

For particulars of these prints see Catalogue page 292]

Le Blond & Co.—Larger Prints

For a description of the label when on the back of the mount, when it is not an engraved one, see Print No. 118.

Size of print, 15¾ by 11¼.

This print is unsigned.

Le Blond Serial No. 135.

(126) *THE TIRED SOLDIER.*

This excellent print is inserted here, though it is not an original publication of Le Blond & Co.

It is after a painting by Frederick Goodall, R.A., painted in 1842 when the artist was only 20 years old. The print was originally produced by Vincent Brooks at the time he was reprinting from Baxter's plates. As to this see *George Baxter, the Picture Printer*, and Plate lxix of that volume.

It was amongst the subjects Le Blond & Co. bought from Vincent Brooks, and they included it amongst their publications.

It represents a thirsty and weary soldier resting by the wayside, being refreshed by a woman with water she has drawn from the well.

On the left is an older man, his dame, and his horse. They have come from market.

Size of print, 14½ by 11½.

This print is signed on the right bottom corner "Le Blond & Co., London," and "L. A. Elliot & Co., Boston, U.S." There may be prints with Le Blond & Co.'s signature only.

Section IX

Le Blond & Co.—Book Illustrations

Observations

No other books illustrated by Le Blond & Co., other than pocket-books, are known except the one set out below.

DESCRIPTIVE CATALOGUE OF BOOKS ILLUSTRATED BY LE BLOND & CO.

Section IX

Has no Le Blond Serial Number.

(127) *THE GATHERING OF GUTTA PERCHA.* See illustration Plate 43.

This is an illustration in the book called *Gutta Percha, its discovery, history and manifold uses. Illustrated by an engraving in oil colours.* (London: Benjamin L. Green, 62 Paternoster Row, 1851.)

The print shows the method of gathering the rubber.

Underneath the print on the left in the margin is "Printed in oil colours by Le Blond & Co." in one line, and on the right in one line is "Licencees, London."

Size of page in book, 5½ by 3¼.

This print is unsigned.

Section X

Le Blond & Co.—Various Items

In addition to the specific prints we have already tabulated there are various items the collector might like to acquire.

(128) *NEEDLE BOXES.*

There are various needle boxes decorated with Le Blond & Co.'s prints, the small ones on the inside boxes, and a larger one outside.

These boxes are rarer than those of Baxter.

(129) *NOTE PAPER.*

This is in design something like that of Baxter, that is to say on the top is a small needle-box print sometimes cut oval—with a scroll.

(130) *ALMANACK.*

A notable Almanack by Le Blond & Co. is *Rimmel's Perfumed Almanack* for 1853. There is a larger one for the same firm for 1860, but it may be by chromolithography and not Baxter's process.

Section XI

List of Pocket Books illustrated by the Baxter Process by Le Blond & Co.

Observations

As time goes on probably more pocket-books will be discovered illustrated by these printers.

Section XI

Marshall's *Ladies' Forget-me-not Pocket-book*, for 1851, contains Print No. 2 ("The Wedding Day").

Marshall's *Ladies' Forget-me-not Pocket-book*, for 1852, contains Print No. 49 ("Coblentz").

Marshall's *Ladies' Forget-me-not Pocket-book*, for 1853, contains Print No. 34 ("Derwentwater").

Marshall's *Ladies' Forget-me-not Pocket-book*, for 1855, contains Print No. 54 ("New York Bay").

Marshall's *New Forget-me-not Pocket-book*, for 1852, contains Print No. 51 ("Castle of Heidelberg").

Peacock, Mansfield & Sons' *The Keepsake, or Ladies' Diary*, for 1851, contains Print No. 47 ("Venice").

Peacock, Mansfield & Sons' *La Belle Assemblée, or Fashionable Repository*, for 1851, contains Print No. 1 ("The Tyrolean Waltz).

Peacock, Mansfield & Sons' *La Belle Assemblée, or Fashionable Repository*, for 1852, contains Print No. 14 ("The Moorish Bride").

Peacock, Mansfield & Sons' *The New Forget-me-not Pocket-book, or Ladies' Fashionable Remembrancer*, for 1851, contains Print No. 32 ("Brothers' Water").

Le Blond & Co.—Pocket Books

Peacock, Mansfield & Sons' *The New Forget-me-not Pocket-book, or Ladies' Fashionable Remembrancer*, for 1851, contains Print No. 51 ("Castle of Heidelberg").

Peacock, Mansfield & Sons' *The Wreath, or Ladies' Complete Pocket-book*, for 1851, contains Print No. 55 ("Her Majesty and Prince Albert at Balmoral").

Penny & Sons' *The Ladies' Superb Pocket-book, Diary and Almanack*, for 1854, contains Prints No. 25 ("One Summer's Day") and No. 26 ("The Tambourine Girl").

Renshaw's *Elegant Pocket Keepsake*, for 1851, contains Print No. 56 ("Her Majesty leaving Portsmouth Harbour").

Renshaw's *Elegant Pocket Keepsake*, for 1853, contains Print No. 72 ("Victoria Bridge, Windsor").

Renshaw's *Elegant Pocket Keepsake*, for 1854, contains Print No. 35 ("Ulleswater").

Renshaw's *Elegant Pocket Keepsake*, for 1855, contains Print No. 70 ("Windsor Castle").

Renshaw's *Friendship's Tribute Pocket-book*, for 1853, contains Print No. 41 ("Abbotsford").

Renshaw's *Friendship's Tribute Pocket-book*, for 1854, contains Print No. 43 ("Durham Cathedral").

Renshaw's *Friendship's Offering*, for 1852, contains Print No. 46 ("Lake Lugano, Italy").

Renshaw's *Ladies' Forget-me-not Pocket-book*, for 1852, contains Print No. 49 ("Coblentz on Rhine").

Renshaw's *Ladies' Forget-me-not Pocket-book*, for 1853, contains Print No. 34 ("Derwentwater").

Renshaw's *Ladies' Forget-me-not Pocket-book*, for 1855, contains Print No. 54 ("New York Bay").

Renshaw's *Ladies' Pocket-book*, for 1851, contains Print No. 3 ("Courtship").

Renshaw's *Ladies' Pocket-book*, for 1852, contains Print No. 48 ("Bingen, Rhine").

Section XII

Le Blond & Co.—The Le Blond-Baxter Prints

Observations

IN 1868 Le Blond & Co. purchased from Vincent Brooks' then firm, certain plates and blocks formerly the property of George Baxter.

The full story is told in *George Baxter, The Picture Printer*, but we may, perhaps, usefully recapitulate a few facts.

When the purchase was complete Le Blond & Co. erased from the plates all Baxter's signatures, but not his other letterings.

They then published them under the title of "Le Blond & Co.'s Patent Oil Pictures," nowhere mentioning Baxter's name. Their own name is in many cases engraved on the plates instead.

These publications are to-day known as "Le Blond-Baxter" prints.

They were never on Baxter mounts, nor on any other species of mount except plain cardboard, bearing on the back a label printed in coloured ink, usually blue or plum coloured, giving the name of Le Blond & Co. as producers, the title of the subject and the serial number.

The last named can be ascertained from our list of the plates Le Blond & Co. purchased on page 304.

The description of each of the subjects is fully set out in *George Baxter, The Picture Printer*, and is not repeated here.

It must always be remembered there are many of Baxter's well-known plates not included in those Le Blond & Co. purchased.

The Le Blond-Baxter Prints

It follows, therefore, that the Le Blond-Baxter prints are reproductions of only a limited number of Baxter's prints, and what there are were all printed and published by Le Blond & Co. after Baxter's death.

Furthermore, from a few of the plates they did purchase, for one reason or another apparently they did not print.

There are a great many of Le Blond & Co.'s unmounted, and in many cases unfinished, "Le Blond-Baxter's" on the market, and these are often unsigned by them. The work of these printers should not be judged by these. The collector will be wise to see he secures the finished print on its original cardboard mount with their coloured label on the back.

Many prints, too, are finished, but Le Blond & Co.'s signature has been cut off, in the hope at one time of passing them off as Baxter prints.

The fact that the signature was so often very near the bottom of the print only necessitated the cutting off of a very small portion of the subject.

A few prints—"Red Riding Hood" and "The Third Day"—are exceptions, but in those cases the signatures have been at some time since painted over or otherwise obliterated in many cases.

If the "Le Blond-Baxters" are not equal to the originals it can for one thing be pleaded in extenuation that the user as well as non-user of plates and blocks does not improve them.

If the plates are used they wear, if not used they rust and the blocks when of wood warp and crack.

When Le Blond & Co. took them over they had had for the most part tremendous use first by the patentee, until he gave up business in 1860, and later when in 1864 he went into business again, and then by Vincent Brooks, and had also been lying idle at intervals.

But, on the other hand, it must frankly be confessed that in order to secure cheapness of production Le Blond & Co. did not use the same quality paper or pigments, nor always use all the blocks. Furthermore, in place of the bloom Baxter used, Le Blond & Co. often put on them a kind of varnish which at this distance of time has done much to hide the colours beneath.

Section XIII

Chronological List of Original Prints

A Chronological List of the Original Prints of Le Blond & Co. by the Baxter Process with the Serial Number they Assigned to each Constructed from their Numbers:

Part I

Le Blond and Co.'s Serial Numbers	Our Numbers in this Book		
1	1	*The Tyrolean Waltz*	All four engraved on one plate.
2	32	*Brothers' Water*	
3	47	*Venice*	
4	55	*Her Majesty at Balmoral*	
5	2	*The Wedding Day*	All four engraved on one plate.
6	3	*Courtship*	
7	4	*The Departure*	
8	56	*Her Majesty Leaving Portsmouth Harbour* ..	
9	5	*The Butterfly Belle* .. (Our fancy name)	All four engraved on one plate.
10	6	*The Lady of the Lilies* .. .. ditto	
11	7	*The Flower Maiden* .. .. ditto	
12	8	*In Contemplative Mood* .. .. ditto	
13	9	*The Queen of the Harem* .. ditto	All four engraved on one plate.
14	10	*With Silver Bells and Cockle Shells* ditto	
15	11	*The Lady Harpist* .. .. ditto	
16	12	*Roaming through the Forest Dell* ditto	
17	57	*The New Houses of Parliament*	All four engraved on one plate.
18	58	*Her Majesty Opening Parliament*	
19	59	*Her Majesty at Windsor*	
20	60	*H.R.H. Prince Albert in St. James' Park* ..	
21	48	*Bingen, Rhine*	All four engraved on one plate.
22	46	*Lake Lugano, Italy*	
23	49	*Coblentz, Rhine*	
24	50	*Rheinfels, Rhine*	

Le Blond & Co.—Chronological List

LE BLOND AND CO.'S SERIAL NUMBERS	OUR NUMBERS IN THIS BOOK			
25	13	*Constancy*		All four engraved on one plate.
26	14	*The Moorish Bride*		
27	51	*Castle of Heidelberg, Rhine*		
28	39	*The Britannia Bridge*		
29	61	*Her Majesty at Osborne*		All four engraved on one plate.
30	62	*Her Majesty at Windsor*		
31	63	*Osborne House*		
32	64	*Her Majesty at Balmoral*		
33	15	*The Rose*		All four engraved on one plate.
34	52	*The Gate of Justice, The Alhambra*		
35	40	*Londonderry*		
36	37	*Loch Katrine, Scotland*		
37	41	*Abbotsford*		All four engraved on one plate.
38	72	*Victoria Bridge, Windsor*		
39	33	*Head of Windermere*		
40	34	*Head of Derwentwater*		
41	16	*The Shipwreck*		All four engraved on one plate.
42	17	*The Spanish Lovers*		
43	18	*The Cavalier*		
44	19	*The Gleaner*		
45	20	*The Sisters*	(Our fancy name)	All four engraved on one plate.
46	21	*Actæon and Diana*	ditto	
47	23	*The Grape Lady*	ditto	
48	22	*Nearly Ready for the Bath* ..	ditto	

Part II

List of Original Prints by Le Blond & Co., taken from their Published List.

49	86	*The Image Boy.*		
50	87	*Please Remember the Grotto.*		
51	24	*Love's Messenger* ..	(Our fancy name)	All four engraved on one plate.
52	25	*One Summer's Day*	ditto	
53	26	*The Tambourine Girl*	ditto	
54	27	*As Slow as a Snail*	ditto	
55	35	*Ullswater*		All four engraved on one plate.
56	43	*Durham Cathedral*		
57	36	*Ballinahinch Lake*		
58	38	*Ben Lomond*		

LE BLOND AND CO'.S SERIAL NUMBERS	OUR NUMBERS IN THIS BOOK		
59	28	*The Dancing Colleen* .. (Our fancy name)	All four engraved on one plate.
60	29	*Is any one Looking?* .. .. ditto	
61	30	*Nature's Mirror* .. .. .. ditto	
62	31	*An Eastern Dancer* .. .. ditto	
63	75	*St. Paul Preaching at Athens.*	
64	76	*Elymas Smitten Blind.*	
65	77	*Death of Ananias.*	
66	78	*The Beautiful Gate of the Temple.*	
67	79	*The Miraculous Draught of Fishes.*	
68	80	*Sts. Paul and Barnabas at Lystra.*	
69	81	*Christ's Charge to Peter.*	
70	83	*The Crystal Palace, Sydenham*	Both engraved in duplicate on one plate.
71	84	*Ditto, Another view* ..	
72	88	*Good News.*	
73	89	*The Burning Glass.*	
74	90	*Blowing Bubbles.*	
75	91	*The Pet Rabbits.*	
76	92	*The Blackberry Gatherers.*	
77	93	*The Soldier's Return.*	
78	94	*The Sailor's Departure.*	
79	95	*The Gleaners.*	
80	96	*The Mill Stream, Towing the Prize.*	
81	97	*The Cherry Seller.*	
82	98	*The Pedler* (sic).	
83	99	*The Showman.*	
84	100	*The Young Angler.*	
85	101	*May-day.*	
86	102	*The 5th November.*	
87	103	*Crossing the Brook.*	
88	104	*The Village Spring.*	
89	105	*Snowballing.*	
90	106	*The Fisherman's Hut.*	
91	107	*Waiting at the Ferry.*	
92	108	*The Swing.*	
93	109	*The Bird's Nest.*	
94	85	*The International Exhibition*, 1862.	
95	44	*Brighton*	Both engraved on one plate.
96	45	*Ramsgate*	
97	118	*Windsor Castle* (large).	

Le Blond & Co.—Chronological List

LE BLOND AND CO.'S SERIAL NUMBERS	OUR NUMBERS IN THIS BOOK		
98	125	*Galway Peasants.*	
99	110	*Grandfather's Pipe.*	
100	111	*Grandmother's Snuff Box.*	
101	112	*Sunday Morning.*	
102	113	*Wedding Day.*	
103	114	*The Dancing Dogs.*	
104	115	*Learning to Ride.*	
105	119	*Virginia Water.*	
106	120	*The Heather.*	
107	121	*Forget-me-nots.*	
108	122	*On the Watch.*	
109	123	*A Highland Lake.*	
110	124	*In the North of Scotland.*	
111	116	*Mooneight.*	
112	117	*The Lleisure Hour.*	
113 to 119			Le Blond & Co. never used these numbers.

Part III

The Original Prints of Le Blond and Co., by the Baxter Process, without a Serial Number.

OUR NUMBERS IN THIS BOOK		
42	*Ayr*	All four engraved on one plate.
53	*Chamouni*	
54	*New York Bay*	
70	*Windsor Castle* (small)	See Plate 16.
65	*Queen Victoria on Balcony*	Both engraved on one plate.
66	*Prince Albert on Balcony*	
69	*The Royal Family at Buckingham Palace*	Both engraved on one plate.
82	*The Crystal Palace*, 1851	
71	*The Royal Family at Windsor.*	
73	*Needle-Box Subjects*	Both engraved on one plate.
74	*Ditto*	
127	*Book Illustration.*	

The Story of Picture Printing

Part IV

List of the Le Blond-Baxter Prints taken from Le Blond and Co.'s Publication List of their "Patent Oil Pictures."

Le Blond and Co.'s Serial Numbers	Title of Le Blond-Baxter Prints as in Le Blond and Co.'s List	Where Signed by Le Blond and Co.
120	*Descent from the Cross.* From the celebrated painting by Rubens.	Bottom left.
121	*The Bridesmaid.* From the painting by Brooks.	Bottom left.
122	*The Crucifixion*	Doubtful.
123	*The Gardener's Shed.* From the painting by Bartholomew.	Extreme bottom left.
124	*The First Impression.* From an original painting.	Doubtful.
125	*Lake Lucerne, Switzerland.* After Turner.	Bottom right centre.
126	*The Lover's Letter Box.* From the painting by Jessie Macleod.	Extreme bottom left.
127	*The Slaves.* From a painting by Fitzgerald.	Doubtful.
128	*The Day before Marriage.* From the painting by Fanny Corbaux.	Bottom right.
129	*Fruit Girl of the Alps.* From the original painting.	Extreme bottom left.
130	*Group of Hollyhocks.* From the original painting by Bartholomew.	Bottom left.
131	*Summer* (large). From the painting by W. E. Jones.	Bottom left.
132	*Winter* (large). From the painting by W. E. Jones.	Bottom left.
133	*The Mountain Stream.* From the original painting.	Bottom left.
134	*The Wreck.* From the original painting by Turner.	Bottom right centre.
135	*The Tired Soldier.* After a painting by Goodall, R.A.	Extreme bottom right.
136	*The Belle of the Village*	Bottom right.
137	*The Reconciliation*	Bottom left.
138	*The First Lesson*	Doubtful.
139	*The British Fleet*	Doubtful.
140	*Charge of Troops*	Doubtful.
141	*Arctic Expedition*	Doubtful.
142	*The Saviour Blessing Bread*	Bottom left.

Le Blond & Co.—Chronological List

LE BLOND AND CO.'S SERIAL NUMBERS	TITLE OF LE BLOND-BAXTER PRINTS AS IN LE BLOND AND CO.'S LIST	WHERE SIGNED BY LE BLOND AND CO.
143	*The Third Day*	Bottom left, rather high in the print.
144	*The Ninth Hour*. After the painting by Albert Dürer.	Bottom left.
145	*Dover, with Shakespeare's Cliff*	Doubtful.
146	*Crystal Palace* (Exterior)	Doubtful.
147	*Italy*	Bottom right centre.
148	*So Nice!*	Extreme bottom left.
149	*So Nasty!*	Bottom right.
150	*The Cornfield*. After a painting by Shayer.	Bottom left.
151	*Summer-time*. After the original by Corbould.	Bottom left.
152	*Come, Pretty Robin!*	Bottom left.
153	*The Saviour*	Doubtful.
154	'*It is finished!*' After the painting by Vandyke.	Doubtful.
155	*The Crucifixion*	Doubtful.
156	*Puss Napping*	Bottom right.
157	*So Tired!*	Bottom left.
158	*Stolen Pleasures*. After the original by Burgess.	Bottom left.
159	*The Birth of the Saviour*	Doubtful.
160	*Short Change*. After the original by Collinson.	Bottom right.
161	*Returning from Prayer*. From the original by Lee.	Bottom left.
162	*The Daughter of the Regiment*	Bottom left.
163	*Crystal Palace and Gardens*	Extreme bottom right.
164	*Red Riding Hood*	Bottom right, rather high up on the print.
165	*See-saw*	Bottom right.
166	*Australia—New from Home*. From the original by Freeman.	Bottom left.
167	*News from Australia*	Bottom right.
168	*The Soldier's Farewell*	Bottom right.
169	*The Girl at the Bath*	Bottom right.
170	*Verona*	Bottom right.
171	*The Hop Garden*..	Extreme bottom right.
172	*Fruit-Piece, No.* 1. After Lance	Bottom right.
173	*Fruit-piece, No.* 2. After Lance	Bottom left.
174	*Infantine Jealousy*. After a drawing by Kenny Meadows.	Bottom right.
175	*Christmas-time*. From the painting by Fitzgerald.	Extreme bottom left.

LE BLOND AND CO.'S SERIAL NUMBERS	TITLE OF LE BLOND-BAXTER PRINTS AS IN LE BLOND AND CO.'S LIST	WHERE SIGNED BY LE BLOND AND CO.
176	*The Bride.* After a miniature by Fanny Corbaux.	Bottom right.
177	*Mont Blanc.* Four views—A, B, C, D.	
	A.	Extreme bottom right.
	B.	Extreme bottom left.
	C.	Extreme bottom right.
	D.	Extreme bottom right.
178	*The Queen*	Doubtful.
179	*The late Prince Consort*	Doubtful.
180	*Princess Royal* (half length)	Bottom right.
181	*Prince of Wales (at seventeen)*	Doubtful.
182	*Duke of Wellington*	Bottom left.
183	*Lord Nelson*	Has signatures of Baxter and Le Blond & Co. bottom right.
184	*Sir Robert Peel*	Has signatures of Baxter and Le Blond & Co. bottom right.
185	*Rev. J. Wesley*	Doubtful.
186	*Empress of the French*	Extreme bottom right.
187	*Napoleon I*	Doubtful.
188	*Napoleon III*	Bottom right.
189, 190, 191, 192	These numbers were not used by Le Blond & Co.	

NOTE.—Where the signature is stated to be doubtful, it is because the author is unable to give it, or else it is doubtful if the print was ever published by Le Blond & Co., or if published by them was signed by them.

Chapter Twenty

Bradshaw & Blacklock (Baxter Licencees)

A Biography

This mournful truth is everywhere confess'd
Slow rises worth by poverty depress'd.
—Dr. Johnson

THE romance, and the fascinating if in some aspects pitiful story here to be related, will perhaps commend these productions to greater notice; indeed it is not certain the artistry of some of them has as yet received adequate recognition.

Their origin and history are full of interest.

They came into being owing to the initiative of two interesting personalities—George Bradshaw and Frederic James Shields, but the incidental assistance rendered by a third, Edward Litt Leman Blanchard, must not be overlooked.

Bradshaw, who in early life became a Quaker, has been a household word for many years in connection with railway and other guides.

It has rightly or wrongly been denied he was the inventor of these useful books. However that fact may be, it cannot be questioned that his name has been associated with them ever since the beginning of the railway system in or about the year 1839.

He was born at Pendleton, near Salford, on July 29, 1801, was apprenticed to Thomas Tonbridge, an engraver of Market Street, Manchester, and when out of his time he went to Belfast to visit an uncle, thinking to establish himself in that city.

He remained there two years, but, his plans not materializing, he returned to Manchester, and settled himself in offices in Market

Place, where he remained until 1830, when he went to Cope's Court, off St. Mary's Gate. The site is now built over.

The following year, i.e. 1831, William Blacklock, who was born in 1817, came as an apprentice.

The business at first was mainly in engraving maps, but in 1835 a letter-press printing department was added.

Blacklock's services became so valuable that he was made a partner even before he was twenty-one years of age.

The firm of Bradshaw & Blacklock, as it then became, went to 27 Brown Street, Manchester, in 1839, and the publication of the railway guides was then begun and actively pursued.

In connection with these and other guides the firm's place of business in London was at 59 Fleet Street, where it was under the management of W. J. Adams, whose office it was, and who also published many guides of his own.

It was called "Bradshaw's Guide Office," and in addition there were sold there account and pocket-books, albums, and scrap books, and later many of their prints by the Baxter process.

On Plate 55 an illustration of this office is given as it was in 1851, the year of their first publication by the Baxter method.

An interesting book by Bradshaw & Blacklock was *Bradshaw's Journal* in four volumes beginning in 1841.

It was embellished with maps and engravings from steel and wood. The former are very good, the latter are poor.

It was on the lines of *Chambers' Journal*, but although its circulation at first reached 10,000 a week, later it was not extensively patronized, and soon ceased.

It is worthy of comment that three of the steel-plate engravings in it are of "Chepstow Castle," "Tintern Abbey," and "Brookside Cottage," and are the same in design as those of the same subjects in colours in the *Pictorial Casket* mentioned on page 322. It seems likely the plates were utilized and colour blocks made for them. These printers apparently made less use of aquatint than the other licencees.

Bradshaw went on Continental Railway Guide business to Norway in 1853, contracted Asiatic cholera, and died there after a few hours' illness on September 6, 1853, and was buried in the cemetery at Christiania.



Bradshaw & Blacklock's London Premises, No. 59 Fleet Street, as they were in 1851

[*See page* 308



Constantinople and Scene in Italy

Two Sets of Needle-box Prints by Bradshaw & Blacklock

For particulars of these prints see Catalogue page 365]

Bradshaw & Blacklock—A Biography

William Blacklock retired from the firm in 1857, but continued for some time to take an interest in the direction of the guides. He died suddenly in 1870.

Now let us consider who was Frederic James Shields.

Notwithstanding that his life's main work was in London, not a very great deal is known of him in the Metropolis.

The painful conditions of his early years, his bodily suffering and mental anguish, probably warped his outlook on life.

Extremely religious, ascetic, and Calvinistic in his opinions, caring little for personal success or publicity, hating science in any form, passionately devoted to his art, highly strung to an intense degree, living, as Mrs. Ernestine Mills says, in perpetual fear of some evil, be it the wrath to come, or idleness, illness, poverty, sin or something. All these things militated against his being a popular personage, and so it may be long before he is by public estimation placed in the position among the artists of England which some day he will possibly fill.

In the *Atlantic Monthly* for October, 1882, and in *Good Words* for December, 1889, there are short autobiographies by him, but a much fuller account may be found in *The Life and Letters of Frederic Shields* by Mrs. Ernestine Mills, published in 1912 by Messrs. Longmans. This lady was not only a pupil of his but knew him all her life, and after his death acted as his executor.

The ensuing particulars of him are mainly derived from these three sources.

A few weeks before his death in 1911 at Wimbledon, Shields collected together many scattered sheets of reminiscences written at different times for various purposes, innumerable letters and a series of diaries extending over a period of more than sixty years, so that Mrs. Mills, in extracting from these all that is most interesting to record, has had no easy task.

Shield's grandfather, James Shields, was a sergeant in the Dumfriesshire Light Dragoons.

He died leaving two sons, John and James.

The latter emigrated to America, the former, the father of Frederic James, was a bookbinder by trade, and married in 1830 at the age of twenty-two Georgiana Storey, a farmer's daughter, of Alnwick.

Their two first children died in infancy.

Frederic James their third was born on March 14, 1833, at Hartlepool.

In 1835, for some extraordinary reason, the father joined a band of 10,000 men organized in Britain for the purpose of assisting Queen Isabella, and left his home, business, and wife, and went out to Spain to fight in that regal lady's cause.

He was twenty-eight when he returned, and found he had also then a daughter, born a few months after his departure.

In 1839 the family was settled at St. Clement Dane's, London, and another son, Edwin, was born, and later a third, Horace.

John Shields was a man of strong artistic talents, and in his youth ardently desired to be an engraver, but the Dumfriesshire sergeant refused to permit it, for he knew of two engravers who had been hanged for forgery, and would not consent that his son should fall into temptation.

John Shields, however, did all he could to encourage the artistic sense of Frederic James.

The mother carried on a dressmaker's business in Clare Market, London.

A few houses away stood St. Clement Dane's Charity School, and to this the boy was sent, and it was the only education he received.

At the age of thirteen he attended an evening drawing class at the Mechanics' Institute, Southampton Row.

Continuous use of his pencil had already won him the reputation of a draftsman, and the habit of sketching any striking face or incident he saw in the street or elsewhere, begun at that time, he continued to the end of his life.

For several months after leaving school at fourteen he worked daily in the sculpture galleries at the British Museum.

It having been decided that he should follow some artistic profession, he attended for a few months the School of Art at Somerset House.

His mother had some slight knowledge of Robert Carrick, and he kindly gave the boy a few lessons. He, however, gained little from them, but through his influence a place was offered to him as apprentice to a firm of lithographers, Messrs. Maclure & Co., the first three years to be without pay.

He started there on October 4, 1847.

Bradshaw & Blacklock—A Biography

In the year 1848 Shields began his diary in a book given him by his father.

The early part is a sad record for a boy of his age. For April 12 he records that he rose at 4.30 a.m., and went to bed at 11 p.m. His life was largely a menial one.

His mother used to give him 3*d.* a day for his dinner, but he usually saved half that by dining on dry bread and coffee so that he might spend his pence on prints and drawing materials.

He never had any meat, nor even was his bread buttered.

In the year 1848 his father, owing to slackness of trade in London, had been in the North working for various firms, sending what help he could to his family, who suffered great hardships.

A decision had to be come to that the boy could no longer be allowed to be at unpaid work.

The father at that time had found a post at McCorquodale's works at Newton le Willows, and he sent for his son, Frederic, to join him there, leaving the mother to support herself and the other children by her dressmaking.

It was on June 5, 1848, that Frederic left Maclure's.

At Newton young Shields took whatever odd tasks could be found for him.

But the hand of death was on the father; his anxiety to find his son some permanent employment was great.

At last he found him a place at 5*s.* a week wages, with one Cowan, a mercantile lithographer in Manchester.

Almost immediately thereafter the father's condition became more acute, and he had to return to London where he sought admission to the Brompton consumptive hospital.

Of the period of his own life at this time young Shields writes:

"In a low quarter of the town, Cupid's Alley, I found a lodging at 2*s.* 6*d.* weekly, leaving 2*s.* 6*d.* for food and clothing—I used to buy a bag of Indian meal for the week, and this served for all my meals, while my dress wore shabbier and my shoes wore out with little margin to amend them. Then Cowan failed and I was without an opening, and friendless in the great city.

I wandered from publichouse to publichouse offering for a penny to sketch the profile of any man there, but few were my paltry gains."

In a letter he wrote to his father on August 2, 1849, from Manchester, he says:

"Often as I lie in bed I think of your thin body and face, and in my fancy see you beside me.

"I have got some jobs at ticket designing for a private printer named Bardsley in Oldham Street, and several portraits at which I have improved wonderfully.

"Regrets are useless now, father, but still I wish I could get apprenticed to the wood-cutting, the lithog-writing, or even the book-binding.

"O how I wish I could get to the painting under a good master."

The father was discharged from the hospital as incurable, and in the last letter written by the son to him, and dated December 16, 1849, from Manchester, he says:

"You say you have no fire, for the love of God try to get some. Will the landlady not let you sit at hers?"

Young Shields was at this time sixteen years of age. No one was interested in the boy, and he suffered every misery of cold, loneliness, and starvation.

The father, soon after his discharge from Brompton Hospital, died, having succeeded a few weeks before his death in obtaining a situation for his son at Bradshaw and Blacklock's at a salary of 7*s.* a week.

Frederic Shields shall tell the story of this period in his own words:

" Here, in the extremest drudgery of commercial lithography, I endured daily torture of mind, suffering also from a disease, brought on by semi-starvation, which sapped my strength for four years, and made me of sad aspect. A broad black ribbon round my face supported the lint applied to a running ulcer which plagued me for many months and made me a shamed and marked youth wherever I went.

"Months passed in this new circle of misery, and then I was dismissed for inability to execute with sufficient nicety repetitions of

bobbin tickets, some eighty on one cold stone to be neatly painted with the brush for printing from.

"In vain I strove to satisfy the foreman, for my heart loathed the task, so again I was without means of bread winning.

"Mr. Blacklock, discovering after my dismissal that I had talents unexercised in his service, asked me to make two large drawings of the exterior and interior of McCorquodale's works at Newton.

"The interior entailed much intricate drawing of machinery, of the bookbinding and type-setting departments with the men at their employment.

"During the last three days of this work I had not a fragment of food and worked in hope of the paltry payment I received from that wealthy business man—7*s*.

" I remember tramping to Liverpool, thirty-two miles by road, with a few pence in my pocket, and back without any, in search of work."

A band of Irish reapers took pity on his condition and gave him some porridge, and also a mattress spread on the floor of a farm house loft to sleep upon.

Then—he says: "I thought of my father's friends at the Newton works, poor, but warm-hearted—they might show me kindness."

" . . . There, at a tariff of 7*s*. a head, they found me physiognomies enough to keep my pencil busy for months. They were drawn on tinted paper life-size in black and white chalk with a little red.

"Excellent practice and joy delirious after the grinding bondage of bobbin tickets, daily to strive to catch something of the grace or strength of nature's most exalted work."

But the mine of the little town grew exhausted, and again Shields had to seek his fortune elsewhere.

Now there must be introduced upon the scene the third interesting name, that of Edward Litt Leman Blanchard.

He was the son of an actor, and was born in London in 1820.

He wrote countless pantomimes, dramas, farces, and burlesques, for Drury Lane and other theatres.

He had, according to Clement Scott, a marvellous memory, and was always scrupulously accurate.

He was also a dramatic critic attached to several of the great newspapers.

A walking encyclopædia, one of the kindest, most genial, and most lovable of Bohemians, a facile journalist and a graceful poet, his work can be largely seen in the literature of his time. He died in 1889.

He was a friend of Adams and Bradshaw and of George Baxter.

According to a letter he wrote to *Notes and Queries* in the issue of August, 1883, he was the writer of all Bradshaw's descriptive guides in 1844 and subsequent years.

According to his diary published by Clement Scott and Cecil Howard in 1891 under the date of August, 1850, there is an entry as follows:

"Walk to Stafford—then by rail to Manchester. Met Bradshaw, home with him to his house. Quiet Quaker-like evening."

It was in the year 1849 that Baxter first announced his intention to grant licences.

At this meeting plans and prospects of various joint enterprises were discussed, especially the question of Bradshaw & Blacklock taking up a licence.

Very soon after this Bradshaw, together with his young son, Christopher, who, it is gratifying to know, is still hale and hearty, with a perfect memory of the event—went to London and saw Baxter at Mornington Crescent, where he was residing at the time.

There was a feeling of friendship between the two elder men.

They discussed the question of the licence—Bradshaw explaining that the great difficulty he felt was the cutting or making of the blocks.

To this Baxter replied there would be none at all, saying: "You shall have my best man, so you will have no difficulty in that respect."

This man's name was Charles Hall.

Bradshaw accordingly brought him and his wife to Manchester, and found a house for them off Waterloo Road, Cheetham Hill.

We may conclude, therefore, the licence had been secured prior to this being done.

Hall's wife helped him in the preparation of the blocks.

Bradshaw & Blacklock—A Biography

So as to continue the chain of events we will go back to Frederic Shields.

We left him at Newton drawing portraits, the demand for which had nearly been exhausted.

In his memoir he says:

"At this juncture old Bradshaw, the Quaker partner in the railway guide printing firm, sent for me and said:

"'Dost thou think thyself able to design for Baxter's patent oil printing process?'

"Modestly, but confidently, I answered, Yes."

"'What wages wilt thou require?'

"7*s*. a week had I received at bobbin ticket bondage, and I dared to ask 10*s*. a week as wages for the elevated post of designer, so I returned to my late shop in honour.

"The despised became a head with a little den to himself where no defilement of bobbin tickets ever entered, and he revelled in gleaners and milkmaids and rustic lovers and a box of colours for the first time."

The next link in the chain is the publication in 1851 of *Bradshaw's Guide Through London and its Environs*, and *Adams' Descriptive Guide to the Watering Places of England.*

The first of the above mentioned books, which was printed by McCorquodale & Co., of Newton, is remarkable as containing not only the first print by the Baxter process published by Bradshaw & Blacklock (i.e. Print No. 55) but it also has a most illuminating article on *Oil Colour Picture Printing by Baxter's Patent Process*, which in *George Baxter, the Picture Printer* is referred to, and which is so descriptive and detailed that it could only have been inspired by Baxter himself, and seems to point to a close connection between Blanchard, the actual writer, and the patentee.

The book states on the title page that it is by E. L. Blanchard, author of *Adams' Descriptive Guides to the Environs of London, The Watering Places of England*, etc., etc., so that it is clear he was not only responsible for Bradshaw's Guides as he says in his letter to *Notes and Queries*, but for those of Adams also.

The article on *Baxter's Oil Colour Picture Printing* in addition to such parts as are set out in *George Baxter, the Picture Printer*, says:

"In order to extend a knowledge of the beauties of this exquisite art, we have prepared a frontispiece to the guide, executed by this process and for which a licence has been expressly obtained from the Patentee. We have other subjects of an historical and general character in preparation which will be duly announced."

Adams' Descriptive Guide to the Watering Places of England contains no illustrations by the Baxter process, but it does contain advertisements which give some clue to what the "other subjects of an historical and general character" which were in preparation were. It is interesting to know they were for the most part utilized—for the names of many are mentioned—for the *Pictorial Casket of Coloured Gems* mentioned on page 322.

Thus it will be seen that in the productions of Bradshaw and Blacklock by the Baxter process Shields designed the subjects for the plates which were probably engraved by the engravers in Bradshaw & Blacklock's employ, and the blocks were made by Charles Hall, formerly Baxter's chief block cutter.

Shields proceeds in his memoir:

"But a few months so passed when my good Master died (the old man is sure with his Lord for he was rich in loving charity), and I was an outcast again."

In the *Good Words* Memoir he says, after the words "my good master died," "and all the firm's interest in the patent with him."

In the *Atlantic Monthly* Memoir he says: "The comparative prosperity of Bradshaw & Blacklock did not last long, for this firm also failed."

The three statements that he had only been there "a few months" before Bradshaw died, that "all the firm's interest in the patent died with him," and that "this firm also failed," are all incorrect. Baxter granted no licences before the period when he obtained the renewal of his Patent in June, 1849.

As above pointed out, the article in *Bradshaw's Guide through London*, which was published some two and a half years before Bradshaw's death, states "a licence has been expressly obtained from the patentee." There is not much reason to doubt but that Shields was their first designer, and as he admits he was with Bradshaw & Blacklock when Bradshaw died, it is quite plain he is incorrect in

saying " a few months so passed." It would have been more correct to say " A few years."

In saying the firm's interest in the patent died with Bradshaw he is probably confusing this with the fact that all Baxter's interest in the patent ceased in 1854, when the extension of his term expired and Bradshaw & Blacklock's licence would cease.

The firm, nevertheless, went on producing prints by the process up to 1856 at least and for bobbin tickets they used it up to the nineties of the nineteenth century.

The death of Bradshaw in 1853, and the retirement of Blacklock in 1857, may have made some difference to the firm, but they at no time failed. In fact both George Bradshaw and William Blacklock died possessed of considerable means, the latter, indeed, leaving a large fortune.

It is very regrettable, but there is not in existence any diary of Shields for the period he was with Bradshaw & Blacklock.

Mrs. Ernestine Mills thinks he destroyed it.

In the success of his after life he looked back on that period with horror, not only for the poverty and suffering he endured, but because he felt his art had been degraded by the uses to which it had been put.

He may not have written it up for that time at all—there are other considerable gaps in it, and when, in 1882 and 1889 respectively, he wrote his Memoirs for the *Atlantic Monthly* and *Good Words* he had nothing, after so many years, to fix the dates.

There is no very exact evidence as to the precise time when Shields left the firm, but it must have been in the year 1854.

When he departed he had attained to some repute in the trade though even then only twenty-one years of age.

He was able to secure in another Manchester house an engagement at 25*s.* a week to make, as he says, "every variety of ornamental label used in drapers' goods for the Manchester market."

Of this class of work our readers will remember we have something to say under the heading of Le Blond & Co.

Shields goes on to record:

"This firm also failed, as did the next, until I began to think myself as fatal as the plague."

He was now considered the most tasteful designer in the Manchester ticket trade, and his path was easier.

To his honourable conduct, and to the judgment and kindness of Bradshaw in giving him a start, he owed much.

There is not much doubt he left for the purpose of securing more money so that he could apply it in the succour and maintenance of his mother and two brothers, all of whom came to Manchester to him in 1853, but all of whom died within a few years, largely owing to the privations and want he was not in a position greatly to alleviate.

It is not essential to continue the narrative of Shields' career, but as the illustrator of an edition of *The Pilgrim's Progress* he won warm commendation from Ruskin. Later he became associated with the Pre-Raphaelites and the friend of Dante Gabriel Rossetti, and Ford Madox Brown. He contributed in the 'fifties to the *Illustrated London News*.

In 1865 he was elected an associate of the Royal Institute of Painters in Water-Colours, and in 1875 came to London.

Of his beautiful decoration of the Duke of Westminster's Chapel, at Eaton Hall, and especially of the Church of the Ascension in the Bayswater Road, near the Marble Arch, which occupied him twenty years, and which he completed only a few months before his death in 1911, posterity will probably pass a most favourable opinion, and of the latter will adjudge it to be the most remarkable edifice in this kingdom at least decorated by the brain and hands of one man. It is a veritable triumph of endurance and character. Several exhibitions of his work have been held and in one of them there were exhibited some of his hated "bobbin tickets."

His great friend, Charles Rowley, in his book *Fifty years of work without wages*, published in 1912, says of him:

"In intensity of nature Shields had no equal. A brain so active, so keen, so wearing. A poor boy, a youthful period of semi-starvation and incongenial work, he emerged through it all to a remarkable exaltation of life, and at last got the chance of doing the work he loved.

"He was fully possessed with the idea God had given him his rare gift to be devoted to that alone."

"He was a constant and very rapid worker."

Bradshaw & Blacklock—A Biography

There is some reason to doubt whether in the first instance William Blacklock, shrewd man that he was, was a whole-hearted believer in his firm's venture by the Baxter process, but it was with some pride that later he presented to a friend, as a gift to his daughter, a large number of their productions.

Chapter Twenty-one

The Work of Bradshaw & Blacklock under their licence

The world's a wood in which all lose their way,
Though by a different path each goes astray.
—BUCKINGHAM.

NOW let us for a little consider in detail the work Bradshaw and Blacklock did under their Licence.

Five years at most was a short period in which to become thoroughly efficient, and to turn out an extensive assortment of prints; but Shields, as Mr. Rowley says, was "a very rapid worker." Charles Hall thoroughly knew how to conduct his share of the business with rapidity. There were capable men to engrave the plates and so a considerable output was attained.

There are no large subjects nor any designs of much importance. As Shields puts it—perhaps ironically—he revelled in "Gleaners and Milkmaids and Rustic Lovers," but not all of it can be so classed.

A few of the prints are gems of delicate colour, such as "The pretty tale," "Popping the question," "Crossing the brook," and "Brookside Cottage." Much of it, especially after 1854, is poor.

As might be expected, there is close copying of Baxter's methods. First the red seal, then the embossed seal, the dome tops, and the gold borders round the subjects on the mounts. These are almost exact imitations of what the Patentee used at the time and followed in the same sequence.

In one instance, in the Greek View (Print Number 91) there is copy of the gondola Baxter represents in his print of Verona.

Probably a good deal of the work was used for purely commercial purposes in the Manchester trade, perhaps even for the hated "bobbin tickets."

Inexperience and want of knowledge crop up here and there, and the drawing is not always perfect; but allowances must be made for a boy barely seventeen years old, suffering tortures of semi-starvation, and sorrow, made largely responsible for such an undertaking by a process quite new to him. If at times he went astray in the world's wood who can wonder at it.

Some of the subjects are avowed copies, some are not avowed, and some like "Crossing the Brook" are adapted from other pictures; but a considerable proportion are, no doubt, original designs.

The greatest publication of all was their book *The Pictorial Casket of Coloured Gems*. This quarto volume is on the lines of *The Pictorial Album or Cabinet of Paintings*, published by Chapman and Hall in 1837, and illustrated in colours by Baxter, but it contains three times the number of illustrations and is larger.

The work was issued in parts, price 2*s*. each, published on the 15th of each month, and every part contained two highly finished coloured engravings with descriptive letter-press.

Then it was sold about 1853 as a single volume.

In two instances in the book there are two illustrations on one page. All the rest are single-page. Each print has a separate mount and embossed seal, but in no case when in the book is there any gold border round the subject.

The Title page describes it as:

"A carefully arranged selection of these universally admired productions of art, with descriptive articles on each subject by talented authors."

The publishers are Bradshaw and Blacklock, London, and Manchester. The sole agent to whom all communications and applications were to be addressed was C. J. King, of 53 Boundary Street West, Manchester.

The wrapper front announces that a magnificent coloured portrait of Her Majesty the Queen would be presented gratis to every subscriber, but on the back of the wrapper it says: "the subscriber, if preferred, may have the option of choosing an equally beautiful coloured engraving of His Royal Highness Prince Albert."

There seem to have been at least two editions. The later one is dated 1854, and then both the portraits, or at least one of them is bound up in the volume.

Many of the descriptive articles are signed "B," including that of Brookside Cottage (Print No. 65) which is a flattering account of the literary work of Spencer Timothy Hall, whose birthplace it was, and if we might hazard a conjecture, it was this latter gentleman (who was also a Quaker and a printer, and therefore *persona grata* to Bradshaw) who wrote many of the descriptions not signed "B," and that it was our old friend Blanchard who wrote those which are so signed.

In only three or four cases is the name of any artist given for the pictures.

Bradshaw was on friendly terms with Baxter, and Charles Hall, the block maker, was, as we know, formerly in Baxter's service, so with this sympathetic atmosphere there is both on the seals and signatures on the prints a reference to Baxter's process, a consideration which he received from no other Licencee.

Later this reference was discontinued by Bradshaw and Blacklock.

As illustrators of books other than the *Pictorial Casket and Pocket Books* next to nothing was done by the firm by Baxter's process. In this they were similar to Le Blond & Co.

Much more prolific seem to be their needle-box and minute subjects.

No decorated Music frontispiece by them is at present known.

Later the firm seem to have brought on themselves Baxter's wrath over their Raphael Cartoons.

This may have been the reason why a reference to him on the prints was abandoned.

In 1854 Baxter advertised as follows: *Cartoons of Raphael.* "Many persons having been misled by an advertisement lately issued announcing the publication of the above pictures, the same being so worded as to lead to the supposition that they were the works of the patentee, Mr. Baxter, the inventor and Patentee of oil colour picture printing, not wishing to bear the discredit of these productions, feels it necessary to inform the public that they are *not* executed by him. It is true Mr. Baxter has granted licences to work his patented invention, for which the parties have paid large sums, but

it gives no right to any party to insert advertisements injurious to the Patentee. The advertised pictures being announced as the most successful examples of the invention, for the truth of which Mr. Baxter invites the attention of the public to them, and deems it necessary to say that, from his knowledge of the fine arts, they are quite the reverse, being very slightly got up; incorrect in colour; blues, reds, yellows, browns, and greens anywhere, and the colour not bearing the slightest resemblance to the originals.

"It would be impossible for the general reader of the advertisement not to infer that the works in question were those of the patentee himself; and it is this impression which he feels it his duty to remove."

With the advertisement set out on page 337, the complaint, and perhaps the prints before them, our readers can form their own opinions as to the merits of the controversy.

In their later advertisements Messrs. Bradshaw & Blacklock say:

BRADSHAW'S OIL COLOURED PRINTS BY BAXTER'S PATENT PROCESS

Messrs. Bradshaw & Blacklock beg to call attention to the following:

SUBLIME CARTOONS OF RAFFAELLE

(Engraved from the original pictures at Hampton Court Palace.) Beautifully executed both in respect to the correctness of the colours and elaborateness of the engraving. Price 2*s*. each or 14*s*. the set.

If laconic this was dignified.

In the circumstances of their creation Bradshaw & Blacklock's prints are worthy of sympathetic consideration. If connected with them there is pathos there is also with some of them power and promise.

Had circumstances been more kind to young Shields, and given him further time to develop and exemplify the latent talent in him we might have had a series of prints far surpassing in quality those of any other of the licencees.

After about 1855 which about synchronizes with the time when Shields left the firm, the quality of the prints deteriorates.

The embossed seal of the firm was, like that of Baxter, shield shaped, and the words used on it were "Printed in oil colours by Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent." Like that of Baxter there was a label under the seal giving the title of the subject.

Chapter Twenty-two

Descriptive Catalogue of the Prints by the Baxter Process by Bradshaw & Blacklock

Note

THIS Catalogue is not set forth as a guaranteed complete list of all Bradshaw & Blacklock's prints by the Baxter process, but only of such of them as, during an experience of many years, have come to the author's knowledge. It is likely others will be discovered.

The titles given are generally (where known) those used on the sealed mounts, but even those sometimes differ.

In addition to the prints set out in the Catalogue there are some on sheets set forth on Plates 60 and 61 which are not so included and there may be some others of a similar nature. The author believes those on these plates are the work of Bradshaw & Blacklock, but as yet there is little certain evidence of the fact. Those omitted from both catalogue and plates are of little importance, and few in number.

DESCRIPTIVE CATALOGUE OF PORTRAITS

Section I

Observations

Shields shortly before he entered the service of Bradshaw & Blacklock as designer had been drawing the profiles of the inhabitants

at Newton (see pages 311 and 313), and had there gained experience in portraiture.

This being so it is likely he would, in his new-found position, continue that method of picture-making without delay.

The portraits under this heading are all early work of Bradshaw & Blacklock by the process, and some of them are probably original designs.

The colouring of these portraits and of some other prints is so delicate that it is very essential to secure entirely unfaded specimens.

Section I

Bradshaw & Blacklock—Portraits

(1) *THE QUEEN.*

Sometimes this portrait of Queen Victoria is included in the *Pictorial Casket* (as to which see page 322) at other times it is not.

The colouring varies. In some prints Her Majesty has a green dress and the curtain at the back is red, at other times the dress is red and the curtain green.

The portrait is three-quarter length. The Queen is standing—bare headed with short sleeves and *décolletée* dress, over which is the Garter ribbon and star—by the side of a table one hand resting on a document and the other holding her handkerchief. On the left is a curtain, and on the right a garden landscape.

The print has generally a dome top with a gold border round the subject, and Bradshaw & Blacklock's embossed seal in the bottom centre.

A really good unfaded print on an undamaged mount is difficult to secure.

Some guide to the date of production can be gleaned from an advertisement in *Adams' Descriptive Guide to the Watering Places of England*, published in 1851 which says: "In a few days will be produced a beautiful portrait in colours of Her Majesty the Queen," and another advertisement in *Bradshaw's Illustrated Travellers' Hand-Book in France*, for 1854, states: "Bradshaw's oil coloured prints by Baxter's patent process." "Messrs Bradshaw and Blacklock beg to call attention to Her Majesty and Prince Albert, The Prince of Wales, and Princess Royal, The Duke of Wellington, and numerous beautiful and interesting subjects."

It is a companion to No. 2.

It is likely this is an original design by Shields.

Size, $8\frac{3}{4}$ by $6\frac{1}{4}$.

This print is unsigned.

(2) *PRINCE ALBERT.*

Sometimes this portrait of the Prince is included in the *Pictorial Casket* (as to which see page 322), at other times it is not.

The portrait, three-quarter length, is most likely taken from the picture by W. C. Ross, R.A., but if so it is not an exact copy. The Prince is standing on a balcony wearing the Garter ribbon and star over morning dress, and carries his tall hat. He has another order suspended from a red ribbon round his neck.

A model farm, a hobby of the Prince, is in the left back-ground.

The Prince was much in evidence at this time as chairman of the Great Exhibition Commission, but it was not until later he was officially created Prince Consort.

The mount is similar to that of No. 1, which see as well as for advertisement and other details relating to this subject.

A really good unfaded print with undamaged mount is difficult to secure.

It is a companion to No. 1. Size, 8¾ by 6¼.

This print is unsigned.

(3) *PRINCE OF WALES.* See illustration Plate 56.

One of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is a full-length portrait of King Edward VII as a boy.

The Prince—who in November 1851 would be ten years of age—is shown habited in the costume of the Highlands standing, cap in hand, amongst the mountains and lochs of that delightful region.

For an advertisement of it see Print No. 1.

It may be an original design.

It is a companion to Print No. 4.

Usually on a mount with embossed seal. Size, 6 by 5.

This print is unsigned.

(4) *THE PRINCESS ROYAL.* See illustration Plate 56.

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

The Princess—the eldest child of Queen Victoria and afterwards Empress Frederick of Germany—stands full-length as a child, straw hat on head tied with red ribbons, and holding wild flowers in her hand, under the trees at Windsor.

The Castle is in the left background.

It is possibly an original design.

It is a companion to No. 3.

For an advertisement of it see Print No. 1.

There is in the *Casket* an illustrative verse, part of which is:

Joyous thou art with mirth o'erflowing,
While lightly tripping o'er the green;
Health's blush on thy fair form is glowing,
First-born of our beloved Queen.



PRINCE OF WALES
AFTERWARDS KING EDWARD VII

After a print by Bradshaw & Blacklock in their *Pictorial Casket of Coloured Gems*

For particulars of this print see Catalogue page 328]



THE PRINCESS ROYAL
AFTERWARDS THE EMPRESS FREDERICK

After a print by Bradshaw & Blacklock in their *Pictorial Casket of Coloured Gems*

For particulars of this print see Catalogue page 328]

Portraits

Usually on a mount with embossed seal.

Size, 6 by 5.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent."

(5) *HER MAJESTY QUEEN VICTORIA AND FAMILY.*

An oval portrait of the Queen in the midst of her family. In the centre her Majesty is seated in a chair at a table holding a pen. She has in her lap a baby, and on her right a lad in Scotch costume, probably the then Prince of Wales, and on her left a younger child. The figure in part is probably the then Princess Royal.

Through the open door is a fountain playing, and two figures near it.

Size, $5\frac{1}{2}$ by $3\frac{1}{4}$.

The print is unsigned, but has on it in the left centre "B. & B."

(6) *HIS GRACE THE DUKE OF WELLINGTON AS HE APPEARED ON HER MAJESTY'S LAST BIRTHDAY IN HYDE PARK.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is on a mount with an embossed seal and sometimes there is a gold border round the subject and sometimes it has a dome top.

The Iron Duke is shown mounted on a black charger (not Copenhagen, which was a white horse) in Hyde Park, wearing full uniform of scarlet and gold and the Garter ribbon.

Behind him, also mounted, are the Foreign Attachés.

In the distance Apsley House—the Duke's London residence—the equestrian statue of him (then on the top of the arch, but which was taken down in 1883) and that other monstrosity the Achilles Statue may all be seen.

This was the last function of the kind the Duke attended, for he died on September 14, 1852. This print was, therefore, a topical one, and was no doubt published soon after the Duke's death.

For an advertisement of it see No. 1.

Size, $7\frac{3}{4}$ by $5\frac{7}{8}$.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent."

Section II

Bradshaw & Blacklock—Royal Residences

(7) *OSBORNE HOUSE. THE MARINE RESIDENCE OF HER MAJESTY.*

It is one of the illustrations to the *Pictorial Casket* (as to which see page 322) in which it is described as follows:

"The Medina rises on the south side of the Isle of Wight and falls into the sea on the north. . . . The scenery along the upper course of the river is very attractive. Both its banks are hilly, and the slopes are well-wooded. Only on the right bank, however, is there a footpath all the way along the water's edge, and it is on this bank that Osborne House is situated. The tourist may very well ramble by the riverside as far as Whippingham. . . . He will see the broad stream stretching before him in bold sweeping curves, and its clear green water circling into light ripples, and reflecting on its bosom in long and tremulous lines the white sails of the craft that are gliding rapidly along, while on each side are fine hanging woods or slopes of verdant green.

"Whippingham cannot well be called even a village, the houses are so few. The chief attraction is the church, which stands near to a farmyard on an eminence just above the river as seen in the engraving. Its spire has long served as a landmark."

"During her Majesty's residence at Osborne House, Whippingham Church is her ordinary place of worship."

"Osborne house is about three-quarters of a mile from the church. Since it became the property of Her Majesty the house has undergone considerable alterations and enlargement. It now presents an extended façade, with a very lofty campanile on one side, of the Italian Palazzo style, very sparingly enriched."

The place was acquired by Queen Victoria in 1845, she died there in 1901. It is now the Royal Naval College.

It matches well with No. 8, and is on the same plate.

It is generally found on an embossed seal mount.

On the farther bank the mansion is seen. On the river are sailing craft. On the right, in the distance, is Whippingham. On the nearest bank Her

Majesty, Prince Albert, and suite are on horseback. On the left are cattle, and in the distance the sea.

Size, 6 by 4.

This print is unsigned.

(8) *BALMORAL CASTLE, THE RESIDENCE OF HER MAJESTY.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322) in which it is described as follows:

"Just beneath the Grampian Mountains stands the Castle of Balmoral. This castle was previously in the occupation of Sir Robert Gordon, the brother of the Earl of Aberdeen. Sir Robert, however, had simply a lease of the castle, extending to twenty-eight years after his death which occurred in 1847. His brother, the Earl, inherited it on Sir Robert's death, and upon this sub-lease the Queen entered in 1848.

"One of the great delights of the Queen at her home in the Highlands is to climb the mountains by which the castle is surrounded, and to facilitate this enjoyment a bridle path has been made to one of the loftiest. The castle is situated in the midst of the most delightful scenery, on the north side of the river Dee. The grounds of the castle itself are so beautifully kept, and the verdure is so soft that they present a most striking contrast to the rude and rocky mountains which ascend on every side.

"Of these mountains the loftiest is Lochnagar, which rises just above the castle to the height of 3,777 feet."

The mention of this mountain brings to mind Byron's lines:

> "Yet Caledonia, beloved are thy mountains,
> Round their white summits, though elements war,
> Though cataracts foam 'stead of smooth flowing fountains,
> I sigh for the valley of dark Lochnagar."

It matches well with No. 7, and is on the same plate.

The castle, which is of granite, in the Scottish Baronial style, is shown on the far side of the river with the mountains beyond, and deer drinking at the stream.

On the near bank are two Highlanders.

The castle was rebuilt at about the time of the issue of this print, which would be probably in 1852, as the Royal Family acquired the freehold four years after the lease.

On Craig Gowan, seen in the print, have been erected memorial cairns to Queen Victoria, Prince Albert, Princess Alice, and other members of the Royal Family.

It was up Craig-na-ban, as Queen Victoria records in her journal for September 29, 1855, that Prince Frederick William of Prussia picked a piece of white heather and gave it to the then Princess Royal preparatory to their engagement.

It is generally found on an embossed seal mount.

Size, 6 by 4.

This print is unsigned.

Section III

Bradshaw & Blacklock—Religious Prints

Observations

Shields, being even in his boyhood of a deeply religious temperament, and in fact in after life devoting all his powers and energy to the painting of sacred subjects, we may expect to find him designing a good proportion of this class of picture.

It was an age, too, when such subjects were in demand, and George Bradshaw, being a Quaker, would probably favour them.

The quantity, however, in all the circumstances, is not undue.

Some of these prints like "Christ and the Woman of Samaria," "The Last Supper," and "Truth Distributing the Scriptures," are decidedly good, but the majority do not reach a very high standard.

DESCRIPTIVE CATALOGUE OF RELIGIOUS PRINTS

(9) *AHASUERUS SENDING OUT MESSENGERS.*

This is one of the illustrations to the *Pictorial Casket* (as to which see Page 322).

The book of Esther is the source from which this subject is taken.

Except for the colouring, the design does not impress; it lacks dignity.

The departing messengers are on the left going their various ways by horse, camel, and on foot to counteract the previous edict against the Jews.

Ahasuerus is on his throne giving directions.

It is generally found on an embossed seal mount.

Size, $6\frac{1}{2}$ by $4\frac{1}{2}$.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's Patent process."

(10) *THE BENEDICTION.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It represents the Virgin, the aged Elizabeth, the Infant Saviour, and John, whilst Joseph is at the back in the doorway.

It is the Saviour who is giving His youthful benediction to the Baptist.

With hands uplifted in an attitude of devotion is the Virgin Mother.

The incident is imaginary, and rests on no sacred record.

The print is described in an advertisement in *Adams' Guide to the Watering Places*, published in 1851 as "Just published by Messrs. Bradshaw & Blacklock by Baxter's new patent process of Oil Printing, 'The Benediction' from the original painting in Rome." Price 2*s.* 6*d.*

Sometimes it is on a gold-bordered mount.

Size, $6\frac{1}{4}$ by $4\frac{3}{4}$.

This print is unsigned.

(11) *CHRIST AND THE WOMAN OF SAMARIA.*

This is one of the illustrations to the Pictorial Casket (as to which see page 322).

It is a striking, beautiful, and dignified picture both in conception and colouring.

In the first year of His ministry on His return to Galilee from Jerusalem, Christ, instead of going by a circuitous route to avoid Samaria as a strict Jew should, took the direct route, and there, weary and thirsty, rested by the well near Shechem, and on the approach of a woman of that land, preferred the unusual and to her astonishing request that she would give Him water to drink.

Samaria lay in the very centre of the country occupied by the Jews and separated their southern province, Judæa, as completely from the Northern Galilee as the North of England would be separated from the South if Lancashire and Yorkshire were in the possession of a hostile power, and so there was hatred between the two. "The Jews had no dealings with the Samaritans."

The conversation is well depicted, the woman standing on the left is gazing in rapt astonishment and listening with attentive ear as Christ—who is seated on the right, and whose expressive countenance is beautifully depicted —with graceful and elegant gestures is pointing from the deep well beneath to the still deeper and exhaustless well of the water of life.

It is described in an advertisement in 1854 in *Bradshaw's Hand-book to*

the Manufacturing Districts of Great Britain as "The woman of Samaria from the original painting." Price 2*s.* 6*d.*

It is sometimes on a gold-bordered mount.

Size, $6\frac{1}{4}$ by $5\frac{1}{4}$.

This print is unsigned.

(12) *THE DESCENT FROM THE CROSS.* From Rubens' celebrated picture in Antwerp Cathedral.

This is not a very striking representation of the picture, which is so wellknown that any description is unnecessary.

It is generally found on an embossed seal mount.

Size, $6\frac{1}{2}$ by $4\frac{1}{2}$.

This print is unsigned.

(13) *THE DEATH OF ANNANIAS* (sic.)

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322), and in that volume is said to be "copied from one of the Cartoons of Raphael in Hampton Court Palace."

See page 337 for the rest of the cartoons.

Peter questioned Ananias as to the price he had obtained for his land, not naming the sum which he had given into the hands of the Apostles.

The answer of Ananias was a direct falsehood.

The power of the Apostle's words telling him he had not lied unto men but unto God was at once manifested in the death of the liar.

It is generally found on an embossed seal mount.

Size, $7\frac{1}{4}$ by $4\frac{3}{4}$.

This print is signed on the bottom left " Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent."

(14) *JUDGMENT OF SOLOMON.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

Solomon is seen in the great high place giving the command to "Bring me a sword. Divide the living child in two and give half to the one and half to the other."

The two women claiming the child are shown below the Judgment seat with the dead babe between them, whilst the real mother is offering the live one so as to save its life.

It is generally found on an embossed seal mount.

Size, $6\frac{1}{2}$ by $4\frac{1}{2}$.

This print is signed on the left hand bottom " Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent process."

(15) *THE LAST SUPPER.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is described in the book as follows:

"The 'Master Spirits' of the age were Leonardo da Vinci, Michael Angelo, Raphael, Correggio, Georgione and Titian in Italy, and in Germany Albert Dürer. All these wonderful artists . . . were living and working together within the brief period comprised between the years 1490 and 1520. And although living at the same time, and most of them intimately acquainted with each other, each mind had a direction peculiar to itself, distinct and different from all the others.

"Of these great painters the first-named, Leonardo da Vinci, executed the work called 'The Last Supper,' by far the grandest picture which up to that time had been produced in Italy.

"It was painted on the wall of the refectory or dining-room of the Dominican convent of the Madonna della Grazie and occupied the painter about two years in its execution."

Christ is seen in the centre of a long table, and seated round Him are the disciples.

No softer or more beautiful print than this was ever produced by Bradshaw & Blacklock by the Baxter process.

In an advertisement in *Bradshaw's Hand-book to the Manufacturing Districts of Great Britain* in 1854 it was described as "The Last Supper from the original painting by Leonardo da Vinci. Price 2*s*."

It is sometimes on a red seal mount with a gold border round the print, and sometimes on an embossed seal mount.

Size, $7\frac{1}{2}$ by $3\frac{3}{4}$.

This print is unsigned.

Section IV

Bradshaw & Blacklock—The Raphael Cartoons

Observations

As is well known, many printers in and about the year 1854 produced sets of these cartoons which were at one time at Hampton Court, but are now at South Kensington.

Those by Baxter were in sepia only, but those by Le Blond & Co. and Bradshaw & Blacklock were in colours.

In *Bradshaw's Hand-book to the Manufacturing Districts of Great Britain*, 1854 (written by E. L. Blanchard) and elsewhere there is an advertisement of the set published by Bradshaw & Blacklock. It says:

"The Sublime Cartoons of Raphael in Oil Colours (Baxter's Process), 2*s*. each or 14*s*. the set.—Recently published by Bradshaw & Blacklock, licencees of Baxter's process of oil printing, are acknowledged by the most distinguished connoisseurs to be unrivalled productions of this beautiful process, and decidedly the most successful in execution the patent has hitherto produced. Copied from the celebrated Cartoons at Hampton Court. These works of art are exquisite gems for the boudoir and album. The delicacy of tints, the happy contrasts of colouring, have excited universal admiration, and elicited the spontaneous patronage of the highest circles. The peculiar genius of Raphael is evidenced in these miracles of art, in various respects, in the most extraordinary degree; his power of invention appears in the most brilliant light, and nowhere do we feel so correctly how deeply Raphael has penetrated into the pure spirit of the Bible as in these designs, in which the few and simple words of Scripture have been developed, in his

creative fancy, into the richest pictures; but which correspond in all their parts with the sense of their words."

The prints are generally found on embossed seal mounts.

A set in fine condition is somewhat rare.

CATALOGUE OF THE RAPHAEL CARTOONS

(16) *DEATH OF ANNANIAS* (sic.) (1).

See Print No. 13.

(17) *ELYMAS SMITTEN BLIND* (2).

Size, 7 by $5\frac{1}{2}$.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, by Baxter's Process."

(18) *MIRACULOUS DRAUGHT OF FISHES* (3).

Size, 7 by 5.

This print is signed on the bottom centre "Bradshaw & Blacklock, Licencees."

(19) *THE BEAUTIFUL GATE OF THE TEMPLE* (4).

Size, 7 by 5.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees."

(20) *SACRIFICE AT LYSTRA* (5).

Size, $7\frac{1}{4}$ by $4\frac{1}{2}$.

This print is unsigned.

(21) *ST. PAUL PREACHING AT ATHENS* (6).

Size, $7\frac{1}{4}$ by $5\frac{3}{4}$.

This print is unsigned.

(22) *CHRIST'S CHARGE TO PETER* (7).

Size, $7\frac{1}{4}$ by $4\frac{3}{4}$.

This print is signed on the bottom centre "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's Patent."

The Raphael Cartoons

CATALOGUE OF RELIGIOUS PRINTS—*continued.*

(23) *ST. JOHN.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

The print is cleverly done, and the subject is treated with propriety and dignity.

It is probably after Guido.

The Baptist, except for his skin covering, is nude, and seated on a large stone with right arm uplifted and holding in his left his missionary cross. Followers are in the background.

It is generally on an embossed seal mount. It often has a dome top and gold border.

Size, $6\frac{3}{4}$ by $4\frac{5}{8}$.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent process."

(24) *INTERIOR OF ST. PAUL'S.*

This is a view of the interior of St. Paul's during some national service, possibly in connection with the Crimean War.

There is a great congregation present including many in uniform.

It is dome top, and has a gold border round the subject and an embossed seal.

This print is unsigned. Size, $6\frac{1}{4}$ by $4\frac{5}{8}$.

(25) *ST. THOMAS.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

The print is stated, in the book, to be taken from the original painting by the Chevalier Adrian Vander Werff, who was born in 1659 near Rotterdam, and who became a portrait and historical painter. He died in 1722.

His works are largely at Munich. They are said to be well finished, but deficient in chiaroscuro, and present an inanimate effect that is not pleasing, and he seems to have had an opinion that the light of a picture ought to be thrown solely on the figures, hence their defect in this print. It is contrary to nature.

In an advertisement of Bradshaw & Blacklock's in *Bradshaw's Handbook to the Manufacturing Districts of Great Britain*, 1854, this print is described as, "The Incredulity of St. Thomas from the original painting. Price 3*s*."

It is generally on an embossed seal mount.

Size, $7\frac{1}{2}$ by 6.

This print is unsigned.

26) *TRUTH DISTRIBUTING THE SCRIPTURES TO ALL NATIONS.*

In the centre of the picture is Truth, and that, too, in the guise of a woman.

She holds a copy of the Bible in each hand, which she is tendering to all the different nations who, in their various national costumes, stand below.

Those who have accepted the gift are seen absorbed in the perusal of it.

The print was advertised in *Bradshaw's Hand-book to the Manufacturing Districts of Great Britain*, 1854, as follows:

"This is a most beautiful subject, the costumes of the various nations are most accurately and artistically delineated."

The print is dome top, with a gold border round the subject, and was originally published at 3*s*. 6*d*.

Size, 10 by 7.

This print is signed on the bottom right in white on a yellow ground "Bradshaw & Blacklock, Licencees, Manchester."

Baxter's name is not mentioned.



CROSSING THE BROOK

Prints from Bradshaw & Blacklock's *Pictorial Casket of Coloured Gems*

For particulars of this print see Catalogue page 341]



THE GLEANERS

Prints from Bradshaw & Blacklock's *Pictorial Casket of Coloured Gems*

For particulars of this print see Catalogue page 343]

Section V

Bradshaw & Blacklock—Fancy Subjects

Observations

Readers will remember the expressions Shields uses in his memoirs (see page 315).

"The despised became a head with a little room to himself where no defilement of bobbin tickets ever entered and I revelled in 'Gleaners' and 'Milkmaids' and 'Rustic Lovers' and a box of colours for the first time."

Why this particular class of subject should have so lingered in his memory it is difficult to say, unless it was that as the years went on and he became more and more absorbed in religious art he felt his powers had been the most degraded by work of this description.

DESCRIPTIVE CATALOGUE OF FANCY SUBJECTS

(27) *CROSSING THE BROOK.* See illustration Plate 57.

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is a very charming piece of colour, representing a country maiden fording a brook, carrying on her head a basket, and on her right arm a pail.

In advance of her in the road is a man on a horse, and farther on still are two or three other figures and a cottage, which is her home.

As described in the book, the incident is as follows:

"When she arrived at the brink of the running brook through which her path lay, she set down her basket and pail, sat down upon the grass, divested herself of her shoes and stockings, which she deposited in her pail, and again taking up her burden passed through the stream and went on her way."

This description is graphic, but the fact is the young woman crossing the brook is taken bodily from a painting by Sir A. Callcott, R.A., called " Returning from Market." This will be seen on reference to *Gems of English Art*, a book illustrated by Leighton Bros. mentioned on page 85 to which the picture by Callcott forms an illustration. The print is generally seen on an embossed seal mount.

The print is on the same plate as No. 44. Size, $5\frac{3}{4}$ by $4\frac{1}{2}$.

This print is unsigned.

(28) *ENGLISH GIRL.*

Shows a damsel (full length) standing in the open air, holding a basket of flowers. On her head is a wreath of roses, her pink skirt over a full crinoline is also draped with roses. A church is in the distance.

As a thing of beauty it is not striking. As seen in the Pocket-Book it is bad.

It is an illustration to the *Rainbow, or Ladies' Pocket-Book and Almanack* for 1856. When in this form, under the print, in the centre, is the title, on the left is " Printed in oil colours by Bradshaw & Blacklock," and on the right is " Licencees, Manchester and London."

It is sometimes found on an embossed seal mount. In this form it is better than in the pocket-book.

It is on the same plate as Nos. 35, 43, and 46. Size, 4 by $2\frac{3}{4}$.

This print is unsigned.

(29) *THE FARMER'S BOY.*

This lad, bare-headed and wearing a smock and blue stockings, is seated beneath the trees with a dog.

He is obviously about to enjoy his lunch which is wrapped in his handkerchief in his left hand.

It is on the same plate as Nos. 36, 41, and 49.

It is often found on an embossed seal mount. Size, $4\frac{1}{4}$ by 3.

This print is unsigned, but has in the left hand corner " B. & B."

(30) *THE FAVOURITE.*

This print is an illustration to the *Pictorial Casket* (as to which see page 322), but that volume contains no letterpress description of, or a reference to it.

The favourite is a child reclining on a couch. The little dog she nurses may be also the favourite.

A basket of flowers is by her side, and a wreath of roses is on her head, or was so before she managed to push it off.

The drawing of the feet is imperfect.

It is generally seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(31) *FROM HIM.*

The scene is in a garden by a statuette which seems to be an agreed "post office" for the lady and her lover, from whom she finds a letter.

It is on the same plate as Print No. 48, and is a companion to it.

Occasionally it is seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(32) *THE GLEANERS.* See illustration Plate 57.

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is sometimes on a red seal mount with dome top and gold border round the subject, at other times it is on an embossed seal mount, square top and no gold border.

A maiden with her hair hanging in curls is shown. She is habited in a purple skirt, red bodice, and a headdress. She holds by the hand a little girl with flower-bedecked hair.

Both carry their gleanings, and are seen crossing a plank bridge.

In the right distance is the church, on the left are cottages, and in the intervening space is the cornfield.

The print was described in an advertisement in *Adams' Descriptive Guide to the Watering Places of England*, 1851, as "The Gleaners, a most delightful subject, beautifully executed. Price 1*s.* 6*d.*"

Size, 6 by 4.

This print is unsigned.

(33) *HERE'S DADA* (sic) *COMING.*

A little boy, with a smiling face and whip in hand, is in an improvised wooden cart which is filled with carrots and other produce.

The dog, which on this occasion is a horse, is being urged to speed as "dada," for so it is spelled on the mount, is coming, though at present he is not in sight.

An elder girl walks by the side of the vehicle with a protecting hand for the "kiddie."

It is on the same plate as Nos. 37, 42 and 53.
It is generally seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(34) *THE HONEYMOON.*

The presumably happy couple are in a room. He is seated at a table with an open book before him resting against the lamp. In his right hand he holds a pen, in his left one of hers is resting. On the ground is a basket and a portfolio, behind is a screen.

She is listening, the dog is sleeping, and all seems peace until we see the sequel as shown in Print No. 45, to which this is a companion, and it is on the same plate. It is sometimes seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(35) *THE HUNGARIAN GIRL.*

A young girl stands holding her left hand over her head and her right holds aloft a tambourine.

She is clothed in a pink bodice, white skirt, and blue stockings.

On the left in the background is a Castle on a hill, and on the right is a fir tree. Probably on the same plate as Nos. 28, 43 and 46.

It is sometimes seen on an embossed seal mount.

Size, 4 by 2½.

This print is unsigned.

(36) *ITALIAN PEASANT.*

Overhead are hanging grapes. In the distance is the sea, or a lake, a town on its shore, and the mountains.

A bare-headed woman, also bare-footed, carrying on her head a pail, is descending some stone steps holding by the hand a child who is carrying a bunch of grapes, and casting covetous eyes on another bunch on the ground.

It is sometimes seen on an embossed seal mount.

It is on the same plate as Nos. 29, 41 and 49.

Size, 4¼ by 3.

This print is signed on the bottom centre "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent."

(37) *MY PRETTY DADA* (sic).

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

Fancy Subjects

It may be the purest pleasures of earth are not confined to any particular rank. The greater splendour of the highest circles is not necessarily the outward radiance of inward joy.

The foolishly called curse of labour has not extinguished earth's truest delights as one look at scenes like that here presented at once attests.

Uninviting as may appear the labourer's repast, as we see him seated by the roadside partaking of his humble fare, yet even this, brought fresh from home by the loving partner who stands close by, and sweetened by the mid-day kiss of the child who helps to bring it, and regards his rough exterior as her "pretty dada," is a sweeter and happier meal than many a costly entertainment served on gold or silver.

It is on the same plate as Nos. 33, 42 and 53.

It is generally seen on an embossed seal mount.

Size, $4\frac{1}{4}$ by $3\frac{1}{4}$.

This print is unsigned.

(38) *POPPING THE QUESTION.* See illustration Plate 39.

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

The scene is described in that volume as follows:

"He has at length succeeded in screwing up his courage to the 'sticking point.' How much must be left to conjecture—such matters being most frequently kept a profound secret."

"That man that hath a tongue, I say is no man."

"If, with his tongue, he cannot win a woman."

However that may be, it is certain our hero is now plying that unruly member to some advantage.

The place of this romance is one in humble life, in the kitchen of a cottage. The kettle is on the fire, the cat—the animal, not the lady—is on the hearth, and provisions are in various places.

The lover's green coat and red breeches are such as befit the occasion.

It matches well with print No. 47.

It is sometimes on a red seal mount with gold border, at others on an embossed seal mount and no border.

It is described in an advertisement of Bradshaw & Blacklock in 1851 as "Beautiful gems of art. Just published by Messrs. Bradshaw & Blacklock, by Baxter's new patent process of oil printing 'Popping the question,' a domestic rustic scene. Price 1*s*."

Size, $4\frac{3}{4}$ by $3\frac{1}{2}$.

This print is unsigned.

(39) *THE PRETTY TALE.* See illustration Plate 39.

This print is an illustration to the *Pictorial Casket* (as to which see page 322), but the volume contains no description of or reference to it.

It is an exquisite little piece of drawing and colour, like a miniature on ivory. It represents an old lady seated by the porch of her flower-entwined cottage—which is by the side of the water, as we can see by the sail showing over the fence, and the ship in the distance—with a book in her lap telling the pretty tale to some children who are round her chair in the garden.

There is also a dog.

It is generally seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(40) *RETURNING FROM THE SPRING.* See illustration Plate 58.

A bare-footed damsel in *décoletée* dress is seen holding a child on her shoulder with her right hand and with her left carrying a pail.

In the background are trees.

It is sometimes seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(41) *THE RUSTIC ANGLER.*

The print shows a bare-footed and bare-headed boy carrying a home-made fishing-rod over his right shoulder, and the fish he has caught he is carrying in a basket with his left hand.

His coat is brown, his waistcoat and his cheeks are red, his tie is blue.

Below is the river and two other boys, and on the left are bushes.

It is on the same plate as Nos. 29, 49 and 36.

It is generally seen on an embossed seal mount.

Size, 4¼ by 3.

This print is signed on the right bottom "Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent."

(42) *SHOULDER ARMS.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

There is something more than mere imitation in the strange delight with which the youngest boy will bind around him some ribbon for a sash, and shoulder some stick or mimic gun, or beating some penny drum or cracked kettle, will issue forth to play at soldiers.

We have it in another form in "The Salvation Army," "The Church Lads' Brigade," "The Boy Scouts," and other organizations.



A set of needle-box prints by Bradshaw & Blacklock

For particulars of prints see Catalogue page 371]



RETURNING FROM THE SPRING

From a print by Bradshaw & Blacklock

For particulars of this print see Catalogue page 346]



VIRGINIA

From a print by Bradshaw & Blacklock

For particulars of this print see Catalogue page 349]

Fancy Subjects

The little boy in the picture is following the directions of an ex-soldier as we see by his medal, and who, in his turn, is imitating the actions of a soldier of higher rank, for he has donned a cocked hat and is carrying a drawn sword.

The boy's father, a carpenter at his bench, watches the proceedings.

It is on the same plate as Nos. 33, 37 and 53.

It is generally on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(43) *SPANISH GIRL.*

This is a poor print of a Spanish girl dancing a *pas seul*. It is an illustration to *Marshall's New Pocket-Book* for 1856, and when in that state it has the same lettering as Print No. 28.

It may possibly be seen on an embossed seal mount.

It is on the same plate as Nos. 28, 35 and 46.

Size, 4 by 3.

This print is unsigned.

(44) *THE SPINNER.*

This is one of the illustrations to the *Pictorial Casket* (as to which see page 322).

It is described in that volume as follows:

"Many years have now passed since the spinning wheel ceased to be an indispensable adjunct even to rural scenery. There was a time when the cottage was scarcely furnished without it, and the bright summer evening, when other work was done, would bring many a cheerful spinner to her cottage door to spend the rest of the day in her light employment, and beguile the hours with a merry song, but this is one of the things that were."

It matches well with No. 27, and is on the same plate.

We see the spinner, in a bright red skirt, sitting at her cottage door under the trees.

Sometimes it has a gold border round the print.

Size, 6 by 4½.

This print is unsigned.

(45) *THE SULKY MOON.*

Unlike the peace and happiness depicted in Print No. 34, to which this is a companion, here all is discord. It is another phase of the matrimonial story.

The same couple is seated on the sofa, but her back is to him, a frown is on her face, the footstool is overturned, the mandoline is on the floor, and the dog is disturbed. Even the representation of them in happier times in the

picture on the wall, and the harmony being played by the bust of Cupid on the pedestal, appease them not.

It is on the same plate as No. 34.

It is sometimes found on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(46) *SWISS GIRL.*

A representation of a Swiss girl. It is an illustration to Renshaw's *The Emerald or Ladies' Pocket-Book*, 1856, and when in that state it has the same lettering as Print No. 28.

It is on the same plate as Nos. 28, 43 and 35.

It may possibly be found on an embossed seal mount.

Size, 4 by 2½.

This print is unsigned.

(47) *THE TENDER TALE.*

This is an illustration to the *Pictorial Casket* (as to which see page 322), and is a companion to No. 38.

The scenes represented in the two pictures differ widely in place and character.

In the former we have the simple environments of cottage life, in this the state and trappings of fashionable society. The love of flowers, however, is common to both, for we see it in the unadorned flowerpot of the cottage kitchen, as well as in the elegant decorated vase of the drawing-room.

The country lass gives place to my lady, the shy and awkward rustic to the ruffled and lace-coated man about town.

Sometimes it is on a red seal mount with gold border, at other times on an embossed seal mount.

Size, 4¾ by 3½.

This print is unsigned.

(48) *TO HIM.*

In this, which is a companion print to No. 31 and on the same plate, we see the lady dropping a note for her lover in the garden.

It is sometimes seen on an embossed seal mount.

Size, 4¼ by 3¼.

This print is unsigned.

(49) *THE TYROLEAN WALTZ.*

This is almost a facsimile of Print No. 1, by Le Blond & Co., but a little larger. The above may not be the correct title of this print in this case.

It is on the same plate as Nos. 29, 36 and 41.

Size, $4\frac{1}{4}$ by 3.

This print is unsigned, but has in the left hand corner "B. & B."

(50) *VIRGINIA.* See illustration Plate 58.

A bare-footed, bare-armed girl, with blue *décolletée* dress and blue cap striped with red, stands beside some shrubs fondling a large dog.

In the extreme distance is the sea with two boats on it.

Sometimes seen on an embossed seal mount.

Size, $4\frac{1}{4}$ by $3\frac{1}{4}$.

This print is unsigned.

(51) *WATERCRESS GIRL.*

On the left is a stream, a small fall being seen, by which is a tree. On the right stands the girl, basket in hand, stepping down to the water for the cress.

In the right distance the spire of the church is visible. It is on the same plate as Nos. 75, 60, 78, 63 and 70.

It is sometimes seen on an embossed seal mount.

Size, $2\frac{3}{4}$ by $2\frac{1}{4}$.

This print is unsigned.

(52) *WINTER.*

The correct title of this print has yet to be discovered. It represents a girl by the side of a tree, with clogs on her feet, blowing on her fingers to infuse warmth into them. She has been chopping sticks, which lie in a heap on the snow with the chopper close by.

She wears a yellow-lined cloak, blue jacket and brown skirt. Everything betokens the severity of winter.

Size, $4\frac{1}{2}$ by $3\frac{1}{4}$.

This print is unsigned.

(53) *WHAT PRETTY THINGS.*

A boy is standing at a gate playing a violin as the music for some dressed up dancing dogs, at which two girls are looking, and which, no doubt, in those days they thought pretty things.

Tempora mutantur. That class of entertainment has gone from the streets.

It is on the same plate as Nos. 33, 37 and 42.

It is generally on an embossed seal mount.

Size, $4\frac{1}{4}$ by $3\frac{1}{4}$.

This print is unsigned.

Section VI

Bradshaw & Blacklock Exhibitions

Observations

In this series we have representations of the Great Exhibition of 1851, the Crystal Palace set up at Sydenham in 1854, and of the Palace of Industry in Paris in 1855, and this is a fair indication of the period over which the publications of Bradshaw and Blacklock by the Baxter process as designed by Shields lasted.

There is no representation of the Great Exhibition of 1862.

DESCRIPTIVE CATALOGUE OF PRINTS OF THE EXHIBITIONS.

(54) *CRYSTAL PALACE, SYDENHAM.*

This is the largest print Bradshaw & Blacklock produced by the Baxter process. Its quality must not be judged by its size.

It is dome shape, with a gold border round the subject, and has in embossed letters, above the print on the mount, "Crystal Palace, Sydenham," and an embossed seal below.

The whole of the building and much of the grounds with numerous visitors in them are shown. The fountains are playing.

The towers were not then erected.

There is an advertisement of the print in *Bradshaw's Itinerary of Great Britain*, 1856, where it is described as "The Crystal Palace, Sydenham. Bradshaw & Blacklock have just published a view of this splendid temple of genius, its beautiful terraces, fountains, and gardens, etc., in oil colours by Baxter's patent process. Price 3*s*. 6*d*., mounted on card."

Size, 15¼ by 8½.

This print is unsigned.

(55) *VIEWS OF THE METROPOLIS.*

This is an illustration to that interesting volume *Bradshaw's Guide through London*, 1851, and was almost certainly the first print by the Baxter process published by Bradshaw & Blacklock. As to the book in question, see pages 315 and 316 of this volume.

In the centre of the print is a view of the Great Exhibition of 1851. The other views reading from the top left are:

(1) St. Paul's from Ludgate Hill, which is interesting, as it was before the erection of the hideous railway bridge over the roadway.
(2) Buckingham Palace (now architecturally altered) and St. James's Park (before the erection of the Victoria Memorial).
(3) London from the tower of St. Olave's, Southwark.
(4) Nelson Monument (completed two years before the publication of this print).
(5) London Monument, i.e. The monument of the Fire of London.
(6) Mansion House.
(7) Royal Exchange (opened in 1844).
(8) The Tower.

When the print is on a mount it usually has a gold border and below the print, on the mount, in gold letters, is the above title.

On the bottom of the print when not on a mount is "Printed by Bradshaw & Blacklock, Licencees, Manchester, by Baxter's patent process."

Size, $5\frac{3}{4}$ by $4\frac{1}{4}$.

This print is unsigned.

(56) *VIEWS IN LONDON.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

It is the same print as No. 55, except that in the centre instead of the Great Exhibition is a view of "The Crystal Palace, Sydenham."

It is usually on an embossed seal mount.

On the bottom of the print when not on a mount is the same lettering as No. 55.

Size, same as No. 55.

This print is unsigned.

(57) *PARIS EXHIBITION.*

This is an illustration to the *Pictorial Casket* (as to which see page 322) and also to *Bradshaw's Illustrated Guide through Paris.*

This is not a very imposing print.

The view seems to be taken from high ground. Many vehicles, pedestrians and others are seen on a miniature scale.

In the background The Invalides, The Panthéon, and other buildings of Paris are distinguishable.

It is generally found on an embossed seal mount.

Size, $3\frac{1}{2}$ by $5\frac{1}{4}$.

This print is unsigned.

Section VII

Bradshaw & Blacklock—Landscapes

Observations

A reference to page 310 will call to the reader's mind that at a very early age Shields was in the habit of sketching from nature in the street or elsewhere, and this he long continued to do.

In designing landscapes, therefore, he was not wholly without experience, and of one sort or another a good many were produced.

DESCRIPTIVE CATALOGUE OF LANDSCAPES

(58) *BACHARACH ON THE RHINE.*

This is one of the illustrations to the *Pictorial Casket*, as to which see page 322.

There is the Rhine in the rays of the sun, with a steamer and other boats on it.

On the right are houses, figures, and trees, and on the left rises a precipitous rock overhanging the river.

Only a small portion of the town is shown.

In the extreme distance are the ruins of St. Werner's Church as described in the book, "rising on a rock suspended over the river, like a fairy fabric, the remains of the highest and most elegant lancet style existing."

Also by the stream are seen several castles—one of which is Drachenfels—each, no doubt, in this romantic region having its appropriate legend.

It is a companion to Print No. 61.

It is generally seen on an embossed seal mount.

Size, $6\frac{7}{8}$ by 5.

This print is signed on the bottom left "Bradshaw & Blacklock, Licencees, Manchester, Baxter's Patent."

(58a) *BAMBOROUGH.*

The castle is shown on the hill. In front is the sea with a ship and boats. It is an illustration to *Marshall's Ladies' Forget-me-not Pocket-Book* for 1858. The above title is below the print, otherwise the lettering is the same as for Print No. 82.

Size, $3\frac{3}{4}$ by $2\frac{3}{8}$.

This print is unsigned.

(59) *BANTRY BAY.*

In the foreground is a view of this famous bay of County Cork. In its fine harbour boats are seen, and in the background are mountains. In the left foreground are two figures, and on the right a viaduct.

It is on the same plate as Nos. 67, 69, and 81.

It is, no doubt, the illustration to some pocket-book, as it has the same lettering as Print No. 82.

Size, about $3\frac{3}{4}$ by $2\frac{1}{2}$.

This print is unsigned.

(60) *BECKENHAM CHURCH.*

Until the real title of this print is discovered—for want of a better—we give it the above name, which may or may not be correct.

The church is on the right, surrounded by trees. On the left is a cottage, water and vegetation.

In the centre is a man on horseback.

It is on the same plate as Nos. 51, 78, 70, 75 and 63.

It may be found on a stamped mount or as a pocket-book illustration or both.

Size, $2\frac{1}{4}$ by $2\frac{1}{2}$.

This print is unsigned.

(61) *VIEW NEAR BINGEN ON THE RHINE.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

The river is shown, and in the distance is Bingen as it was seventy-five years ago at least, and which is situated at the junction of the Rivers Nahe and Rhine.

On the summit of a rock stands the Chapel of St. Rock, the altar piece of which was presented by Goethe.

Near Bingen, and rising from the midst of the Rhine, may be seen the

celebrated mouse tower, connected with which is the legend of Bishop Hatto versified by Southey.

A steamer and other boats are seen, and at the right is a road with trees and figures and a cenotaph.

In the extreme distance are various castles of the Rhine.

It is a companion to print No. 58.

It is generally found on an embossed seal mount.

Size, 7 by 5.

This print is signed at the bottom left "Bradshaw & Blacklock, Licencees, Manchester, Baxter's Patent."

(62) *BIRKER FORCE, CUMBERLAND.*

This print is an illustration to *Marshall's Ladies' Forget-me-not Pocket-Book* for 1856, published by Renshaw, but at times it is found on an embossed seal mount.

It is upright oblong.

The "force" or waterfall is falling from the rocks in the distance, and pursuing its way through a wooded valley.

A foot-bridge crossing the gorge is seen.

When a pocket-book illustration there is engraved in the centre of the bottom margin the above title, and otherwise the same lettering as on print No. 82.

The "force" is about seven miles from Ravenglass, situated amidst picturesque scenery.

It is on the same plate as Nos. 64, 76, and 82.

It is sometimes seen on an embossed seal mount.

Size, $3\frac{3}{8}$ by $2\frac{1}{4}$.

This print is unsigned.

(63) *BLARNEY CASTLE.*

The castle, which is in County Cork, on the River Blarney, is shown, and the stream also on which are swans and many trees on its banks.

The castle is considered to have once been the strongest in the province of Munster.

The print may sometimes be a pocket-book illustration, but it certainly is found on an embossed seal mount.

It is on the same plate as Nos. 51, 60, 78, 70, 75.

Size, $3\frac{1}{4}$ by $2\frac{1}{4}$.

This print is unsigned.

(64) *BRAY, WICKLOW.*

In the middle foreground is a stone bridge of four arches over the Dargle. On the right, somewhat in the background, are houses, a church, a horse-drawn vehicle, and many figures.

On the left in the foreground are three figures, and behind them another horse-drawn vehicle, houses, and in the background the Church of " The Vicar of Bray." In the distance is a range of hills. It is a pretty view of this " Irish Brighton," as it was then before the erection of the esplanade.

It is on the same plate as Nos. 62, 76 and 82.

It is an illustration to *Renshaw's Elegant Pocket Keepsake* for 1856. Except for title, which is as above, it has the same lettering as on print No. 82. It may possibly be found on a stamped mount.

Size, about 4 by 2¼.

This print is unsigned.

(65) *BROOKSIDE COTTAGE*, the birthplace of Spencer T. Hall. See illustration Plate 59.

This is an illustration to the *Pictorial Casket* (as to which see page 322).

It is probably the best of the Bradshaw & Blacklock landscapes; the colouring is first-rate. The print was produced in black in the volumes published by the firm in 1841–3, called *Bradshaw's Journal* (see page 308), and it looks as if that plate had been coloured by means of blocks.

The description in the *Pictorial Casket* which was probably written by Blanchard, says:

"The beautiful sketch in our present number is an exceedingly suggestive one. A single glance at it is quite sufficient to raise within us a host of pleasant thoughts of the sweet summertime in quiet country nooks.

"The birthplace of a poet, remarkable for his strong love of nature, and for his keen appreciation of its beauties; it quite comes up to our notions of a poet's early home.

"Spencer T. Hall, although well known to the literary world as the author of some very beautiful descriptive poetry and some interesting prose works, is, perhaps, better known to the general public as a lecturer on mesmerism."

Spencer T. Hall known as "The Sherwood Forester," was born December 16, 1812, in a cottage near the village of Sutton in Ashfield in Sherwood Forest.

He was the son of Samuel Hall, a Quaker cobbler, by his wife Elenor Spencer, a Derbyshire shepherdess and dairy maid.

He, amongst many things, wrote various guide books.



BROOKSIDE COTTAGE
BIRTHPLACE OF SPENCER T. HALL

From Bradshaw & Blacklock's *Pictorial Casket of Coloured Gems*

For particulars of this print see Catalogue page 356]



TINTERN ABBEY

From Bradshaw & Blacklock's *Pictorial Casket of Coloured Gems*

For size and particulars of this print see Catalogue page 362]

As a Quaker and as a writer of guide books he would be *persona grata* to Bradshaw, and it is more than probable he wrote some of the descriptions in the *Pictorial Casket*.

Hall died in 1885. In later years he became impoverished and received a Government grant.

The region of this cottage is remarkable for the antiquity of its legends and the beauty of its scenery. It is associated with Robin Hood and Little John.

The cottage is on the left, nestling among the trees, and in front is the stream with two women getting water. On the right is the road with a woman and a horse and cart on it.

It goes well with Nos. 83 or 66.

It is generally found on an embossed seal mount.

Size, $6\frac{1}{2}$ by $4\frac{1}{2}$.

This print is unsigned, but when uncut, on the left hand side below the print there is "Bradshaw & Blacklock, Sc., Manchester," and in the centre the above title.

(66) *CHEPSTOW CASTLE, MONMOUTHSHIRE.*

This is an illustration to the *Pictorial Casket* (as to which see page 322).

It is described in that volume as follows:

"In our last number we took an opportunity of descanting, although somewhat briefly, on the benefits to be derived by a contemplative ramble among the forest scenery of Brookside Cottage. Somewhat akin to the influences thus engendered, which tend, in some slight measure, to rub the rust of worldly feelings from off us; are those arising from the contemplation of decaying ruins.

"Chepstow Castle, or 'Castle Gwent,' was founded, shortly after the Conquest, by Wm. Fitz-Osborn, Earl of Hertford. Among the subsequent additions made to the Castle, the Norman peculiarities of the original structure are still very apparent. The grand entrance on the east side affords a fine specimen of this style of architecture—this portion is a circular arch between two round towers. The gate or entrance leads into the first court, in which were the grand hall, and other apartments. By the side of the round tower a gate gives entrance to the south court.

"The Chapel, now roofless, is in the third court. At the southern extremity of this a winding staircase gives access to the battlements.

"The defences towards the riverside were natural.

"The Castle is constructed so near the river that it appears to form part of the perpendicular rock on which it stands; masses of ivy creep down and conceal portions of the native rock.

"Towards the land side the walls were defended by an immense moat, and flanked by lofty and massive bastions."

The Castle is seen on the right, and below it are some men, a dog, and sheep.

On the left is the Wye with sailing boats on it, and in the distance is the bridge.

It goes well as a companion to Nos. 83 or 65.

It is generally on an embossed seal mount.

The print was produced in black in the volumes published by the firm in 1841—three called *Bradshaw's Journal* (see page 308), and it looks as if that plate had been coloured by means of blocks.

Size, 6 by 5.

This print is unsigned. When uncut it has the above title below the print in the centre.

(67) *VALE* (sic) *CRUCIS ABBEY.*

The Abbey is shown, and the farm buildings adjoining it. There are three large trees on the left and others in the distance. No water is depicted as in Baxter's print.

It is a pocket-book illustration. Engraved in the centre of the bottom margin is the above title, otherwise there is the same lettering as on Print No. 82.

It is possible it may also be found on an embossed seal mount. It is on the same plate as Nos. 59, 69 and 81.

This ruined abbey is in Wales, near Llangollen.

Size, $3\frac{3}{4}$ by $2\frac{3}{8}$.

This print is unsigned.

(68) *EATON HALL, CHESHIRE.*

A view of the whole of this building is shown. The Chapel, which in after years Shields was to decorate for the Duke of Westminster, can be distinguished.

In the foreground are part of the grounds and figures.

Below the print is the above title.

Size, $6\frac{3}{4}$ by $4\frac{1}{4}$.

This print is unsigned, but when uncut has the above title beneath the print.

(69) *GILSLAND SPA.*

This is a little view of this Spa which is situated in the middle of a wild, romantic valley called the Vale of Irthing, which at this spot contracts into a deep glen. The river flows between stupendous banks of fantastic rocks. It is in county Cumberland. It is a pocket-book illustration, but may also be

found on an embossed seal mount. Except for title it has the same lettering as Print No. 82.

It is on the same plate as Nos. 59, 67 and 81.

Size, about $2\frac{1}{2}$ by $3\frac{3}{4}$.

This print is unsigned.

(70) *GLASTONBURY ABBEY.*

The Abbey, which is dedicated to the Virgin Mary, and is the most ancient Christian Church in Great Britain, is shown standing amidst the trees. Two men are standing on the path below, near to a Gothic door. The scene is in county Somerset.

It is on an embossed seal mount, but may also have been used as a pocket-book illustration.

It is on the same plate as Nos. 51, 60, 78, 63 and 75.

Size, $3\frac{1}{4}$ by $2\frac{3}{4}$.

This print is unsigned.

(71) *GREENWICH HOSPITAL.*

The whole river front is shown. There are many boats, including a steam vessel on the left and on the right is a state barge.

Engraved below the print is the above title.

Size, $6\frac{1}{8}$ by 4.

Signed on the left transversely "Bradshaw & Blacklock, sc., Manchr."

(72) *HADDON HALL, DERBYSHIRE.*

This Hall, high up on its eminence and overlooking the Vale of Haddon, through which runs the winding river with its bridge, and cattle drinking, are shown.

The residence is usually considered the most complete of Baronial Halls now existing.

Below the print is the above title.

Size, 7 by $4\frac{1}{2}$.

This print is unsigned, but when uncut has the above title beneath the subject.

(73) *HAMPTON COURT.*

The whole garden side, including Wren's additions, are shown. There are trees on the left and figures in the grounds.

Below the print is the above title.

Size, 6 by $4\frac{1}{2}$.

This print is unsigned, but when uncut has the above title beneath the subject.

(74) *INNISFALLEN*, Lake of Killarney.

On the left are figures on a road overhung with curiously-shaped trees, a ruin clad with ivy being seen at the end. On the right is the lake with a sailing boat on it. Below the subject in the centre is the above title, on the left " Printed in oil colours by Bradshaw & Blacklock," and on the right " Manchester and London." It is an illustration to *Renshaw's Elegant Pocket Keepsake* for 1858.

Size, about $2\frac{1}{2}$ by $3\frac{3}{4}$.

This print is unsigned.

(75) *LAKE OF KILLARNEY.*

A long stretch of Loch Lean, otherwise The Lake of Killarney in County Cork—the boast and the pride of Ireland—is shown, and on it are sailing craft. The mountains are in the distance.

On the left is the road passing by the side of the cliff, and a woman and child are on it.

It is a pretty little print. Usually it is on an embossed seal mount, but it may possibly have also been used as a pocket-book illustration.

It is on the same plate as Nos. 51, 60, 78, 63, 70.

Size, $2\frac{3}{4}$ by $2\frac{3}{8}$.

This print is unsigned.

(76) *MEETING OF THE WATERS, WICKLOW.*

Where the waters of the Avon and the Avoca meet. On the left on the banks is a small structure, probably a boat or summer house, amid the trees. In the centre are islands, and in the extreme distance on the summit of the hill is a large castle. In the immediate foreground are two birds flying over the water. It is the frontispiece to *Renshaw's Friendship's Tribute* for 1856. It is on the same plate as Nos. 62, 64 and 82. The scene is in the Vale of Avoca. It is reminiscent of Moore's Melody.

When in the pocket-book there is below the subject in the centre the above title, otherwise the lettering is the same as on Print No. 82. It is also found on a stamped mount.

Size, $3\frac{1}{2}$ by $2\frac{1}{4}$.

This print is unsigned.

(77) *MILL BECK, GREAT LANGDALE.*

A little view of this spot in the English Lake District.

It is an illustration to *Renshaw's Ladies' Pocket-book* for 1858.

Under the subject in the centre is the above title, otherwise there is the same lettering as on Print No. 82.

Size, about $3\frac{1}{2}$ by $2\frac{1}{4}$.

This print is unsigned.

(78) *NAPLES.*

A beautiful little piece of colouring. Two women and a man with musical instruments are seated on a stone terrace. In the left distance are the bay, buildings, and mountains.

On the right are trees and a large vase.

On the same plate as Nos. 51, 60, 63, 70 and 75. It is on an embossed seal mount, but may have been used as a pocket-book illustration.

Size, $2\frac{1}{2}$ by $2\frac{1}{2}$.

This print is unsigned.

(79) *NEWSTEAD ABBEY.*

This Abbey in Nottinghamshire, where once Byron lived, is shown in the distance, and the river is in front on which is a state barge.

On the left is a castellated building and two large trees.

Below the print is the above title.

Size, $6\frac{3}{4}$ by $4\frac{1}{4}$.

This print is unsigned, but when uncut has the above title beneath the subject.

(80) *PHOUL A PHUCA.*

We are shown in this upright oblong print the stream running through a gorge. On the left and right are rocks and in the distance a small fall.

It is an illustration to *Renshaw's Friendship's Tribute* for 1858.

When in the pocket-book under the subject in the centre is the above title, otherwise the lettering is the same as on Print No. 82.

Size, $3\frac{3}{4}$ by $2\frac{1}{2}$.

This print is unsigned.

(81) *OYSTERMOUTH.*

On the left on a hill is Oystermouth Castle, and on the right are rock quarries, and a man seated breaking stones. In the centre are figures, and in the distance Swansea Bay and the Mumbles lighthouse. Small white dwellings are shown below the cliffs, and nearer are a church and other buildings.

It is a pocket-book illustration, and has engraved in the centre of the bottom margin the above title, otherwise the lettering is the same as on Print No. 82.

It may possibly also at times be found on an embossed seal mount.

It is on the same plate as Nos. 59, 67 and 69.

Size, $3\frac{3}{4}$ by $2\frac{3}{8}$.

This print is unsigned.

(82) *POWESCOURT WATERFALL, WICKLOW.*

This is an upright oblong view of this waterfall on the river Dargle, which fall is shown in the upper half of the print. In the lower half the water, its energy spent, is seen passing on in a winding and widening stream. In the distance is a rustic bridge. There is vegetation of many hues on the river bank. It is an illustration to *Renshaw's Ladies' Pocket-book* for 1856, and then in the bottom plate margin there is in the centre the above title, on the left, "Printed in oil colours by Bradshaw & Blacklock," and on the right "Manchester and London."

It is on the same plate as Nos. 62, 64 and 76.

Size, $3\frac{3}{8}$ by $2\frac{1}{4}$.

This print is unsigned.

(83) *TINTERN ABBEY.* See illustration Plate 59.

This is an illustration to the *Pictorial Casket* (as to which see page 322).

This celebrated Abbey on the Wye is fourteen miles from Chepstow.

Its celebrated and beautiful ruins are principally made up of the remains of the church which was erected after the monastery. They are picturesquely situated on the banks of this beautiful river with a background of rising hills.

In this picture the ruins are in the distance.

On the right are buildings, and on the left is a sailing boat with three figures in it. Other craft are dotted about.

Two gulls are flying in the foreground.

It goes well as a companion to Nos. 65 or 66.

The print was produced in black in the volumes published by the firm in 1841–3, called *Bradshaw's Journal* (see page 308). It seems as if that plate had been coloured by means of blocks.

It is usually found on an embossed seal mount.

Size, $6\frac{1}{2}$ by $4\frac{1}{2}$.

This print is unsigned.

Section VIII

Bradshaw & Blacklock—Needle-Box and other Small Prints

Observations

It is easy to see from the number of prints of this class produced by Baxter and the licencees that there was in the fifties of the nineteenth century a large demand for them, and that Bradshaw & Blacklock secured a goodly share of the trade.

It must not be implied that all under this heading were for needle boxes only, it is quite likely that many were for other small boxes, for hairpins say, and various other purposes.

Although many different varieties are shown under this heading, only a few are known on embossed seal mounts. This being so, it is not possible to give the correct titles in all cases.

For the history of needle-box prints we refer our readers to *George Baxter, The Picture Printer.*

DESCRIPTIVE CATALOGUE OF NEEDLE-BOX AND OTHER SMALL PRINTS

(84) *CATHEDRALS IN ENGLAND.*

This set is upright oblong and is an illustration to the *Pictorial Casket* (as to which see page 322). It is a companion to Print No. 85.

It is usually on an embossed seal mount.

Reading from the top, left to right, the Cathedrals shown are: (1) Westminster (which by the way is an Abbey); (2) Lincoln; (3) Lichfield;

(4) St. Paul's, London; (5) York; (6) Norwich; (7) Oxford; (8) St. David's; (9) Winchester; (10) St. Asaph.

On each and under each of the little subjects is the name of the Cathedral.

The plate could be divided if necessary into ten small prints.

The *Pictorial Casket* quotes Herbert's well-known lines:

> "When once thy foot enters the Church, be bare;
> God is more there than thou, for thou art there
> Only by his permission. Then beware;
> And make thyself all reverence and fear
> Kneeling ne'er spoiled silk stocking. Quit thy state,
> All equal are within the Church's gate.

Size of the set of ten, about $6\frac{1}{2}$ by $4\frac{3}{8}$.

This print is unsigned.

(85) *CASTLES IN ENGLAND.*

This set is also upright oblong and is an illustration to the *Pictorial Casket* (as to which see page 322). It is a companion to Print No. 84.

It is usually on an embossed seal mount.

Reading from the top, left to right, the Castles shown are: (1) Warwick; (2) Sherborne; (3) Crookstone; (4) Caernarvon; (5) Rothwell; (6) Stirling; (7) Inverary; (8) Chepstow; (9) Goodrich; and (10) Raglan.

The plate could be divided to make ten small prints.

On each of the little subjects is the name of the Castle, and also B. & B.

Size of the set of 10, about $6\frac{1}{2}$ by $4\frac{3}{8}$.

This print is unsigned except as above stated.

(86) *BEN NEVIS.*

On the left by a tree is a recumbent white horse with a man in Highland dress standing by it sounding a horn. In the distance is Ben Nevis, high and hoar. In the centre foreground are four figures coming from a sailing boat on the lake, and on the right are women washing linen, and two men descending from sloping ground.

It is on the same plate as Print No. 87—this being the bottom set.

It was designed to be cut into five separate needle-box prints, but it is not infrequently found on an embossed seal mount.

Size of set, about 5 by 2.

This print is unsigned.

Needle-box and other Small Prints

(87) *HIGHLAND DANCERS.*

On the left are several men in Highland costume, one of whom is dancing to the music of the pipes. On the right are two other men similarly habited. One of them is playing the pipes.

Below, on the right, is a loch, and in the distance the mountains.

It is on the same plate as No. 86.

It was designed to be cut into five separate needle box subjects, but it is not infrequently found on an embossed seal mount.

Size of set, about 5 by 2.

This print is unsigned.

(88) *CONSTANTINOPLE* (Raft set). See illustration Plate 55.

This is an excellent set of rather large needle-box prints. It represents a view of Constantinople, rather different from that in Print No. 95. The view is taken from the Golden Horn, on which are ships and boats. In the distance is the city. It can be cut into five small prints.

It is on the same plate as No. 89, this being on the top.

In this a raft is shown on the Horn on the left, but, unlike No. 95, no steam-boat is visible.

Probably produced about the time of the Crimean War.

On the extreme bottom right, very small, is B. & B.

Size of the set, about 5 by 4.

This set, except as above stated, is unsigned.

(89) *SCENE IN ITALY.* See illustration Plate 55.

This also is very excellent. In the centre are four women dancing. The background is an Italian view. On the right are figures, with two little dogs in front of a châlet, and on the left are other figures and a dog, and grapes hanging from a trellis.

It is designed to be cut into five small prints.

This print must not be confused with No. 92.

It is on the same plate as No. 88, this being the bottom set.

Probably produced about the time of the Crimean War.

On the bottom on the extreme right, very small, is B. & B.

Size of the set, about 5 by 4.

This set except as above stated is unsigned.

(90) *VIEW ON THE RHINE.*

On the left is a building with a small round tower. In the distance are conical if not comical mountains. On the right are more or less imaginative buildings.

The Rhine is seen. On it are boats.

In the foreground is a shrine with worshippers. Amongst other figures shown, a girl is carrying on her head a basket of fruit, standing by the side of a tree.

It is on the same plate as Nos. 91 and 92, this being the top set. It can be cut to form five small prints. It is often seen on an embossed seal mount.

Size of the set, about 4 by 1½.

This print is unsigned.

(91) *GREEK VIEW.*

On the left is a building. In the distance are mountains. A river runs from left to right, and on it are boats of various kinds, one being a copy of the gondola in Baxter's print of "Verona."

In the centre is a broken column, and a man seated on it. On the right and left are other figures.

It is on the same plate as Nos. 90 and 92, this being the bottom set. It was designed to be cut into five small prints, but is often seen on an embossed seal mount.

Size of the set, about 4 by 1½.

This print is unsigned.

(92) *ITALIAN VIEW.*

On the left is a youth who, having removed his shoes, which are beside him, laves his tired feet in the stream.

This last-named little figure appears in several other licencee prints.

On the right in the rest of the picture is a girl seated playing the mandoline.

In the centre are two damsels standing together, whilst another is seated a little distance apart holding up one hand with the index finger extended.

In the background in the distance are mountains.

On the right and left are trees.

It is on the same plate as Nos. 90 and 91, this being the middle set. It was designed to be cut into five small prints.

It is sometimes seen on an embossed seal mount.

Size of the set, about 4 by 1½.

This print is unsigned.

(93) *A HAIRPIN* set.

Two strips, one above the other. Under each print is printed "Best London hairpins," thus indicating that the object of the set was to be divided for hairpins not needles.

On the top row, reading from left to right, are: (1) a farmer standing by a fence holding a long stick; his dog is by him; (2) a girl milking a cow;

(3) a man in knee-breeches sitting on a stile playing a violin; a little girl is with him; (4) a man in a red coat playing a flute; (5) a bare-headed man in knee-breeches dancing with a bare-headed woman; (6) a picnic party.

On the bottom row, reading from left to right, are: (7) an Albanian wtih a gun; (8) an Albanian woman and child; (9) a woman seated, holding the hands of a little girl, behind whom stands a man smoking a long pipe; (10) two Albanian men, one of them wearing a long red cloak and holding a sword; (11) two Albanian men conversing, one of them having a long red cloak and a beard; (12) two Albanian men standing by a portion of a shattered and fallen column.

Size of the two strips complete, about 6 by 6.
Size of each set, about $6\frac{1}{4}$ by $2\frac{3}{4}$.

There is no signature.

(94) *MONTHS AND SEASONS* set.

This set, like No. 93, is probably also for hairpins.

Illustrations are given of typical events for each month. For instance, there are for January, "The woodcutter"; for February, "Birds"; March, "Wind"; April, "Fishing"; May "Gardening"; June, "Haymaking"; July, "Country trip"; August, "Reaping"; September, "Gleaning"; October, "Hop picking"; November, "Wild duck shooting"; December, "Mistletoe"; and for the seasons there are—for Spring, "Sowing"; Summer, "Flowers"; Autumn, "Harvest"; and Winter, "Fire."

They are printed on one sheet; January to June and "Spring" and "Summer" being on the top, and July to December and "Autumn" and "Winter" being below.

The titles are in a semi-circle above each subject on the top portion and below in the bottom half.

Size of the two sets, $6\frac{1}{4}$ by $6\frac{3}{4}$.
Size of each set, $6\frac{1}{4}$ by $2\frac{3}{4}$.

The sheet and the prints are unsigned.

(95) *VIEW OF CONSTANTINOPLE* (Steam-boat) set.

The print represents a view of Constantinople taken from about the same point of view as No. 88.

It can be divided into smaller prints.

In the distance is Constantinople. There are boats of various kinds on the Golden Horn, but in this print the raft seen in No. 88 is not visible, but there is a steam-boat, which is not given in the other print.

On the left two Turks are standing, and on the right there are two others, and in between are various male and female figures, and in the centre two of the dogs of Constantinople.

It is on the same plate as No. 96, the two sets being top to top with a space between.

Probably published about the time of the Crimean war.

Size of set about 6¼ by 2.

This print is unsigned.

(96) *REVIEW OF THE TROOPS* set.

Evidently produced about the time of the Crimean War. The print seems to represent a review of the Allied Troops.

In the foreground are high French, British, and Turkish officers in front of the Union Jack, whilst down in the hollow can be seen troops, and the French and Turkish flags flying.

In the distance are the sea and ships.

On the right are some trees and some figures in Turkish costumes and a dog.

It is on the same plate as No. 95, the two prints being top to top with a space between.

Size of set about 6¼ by 2.

This print is unsigned.

(97) *SCOTTISH SCENES* set.

In the centre is a man playing the pipes to which a boy is dancing.

On the right is a man leaning out of the door of a cottage. Near to him, but outside are women, children, and a cockerel and a hen under a coop.

On the left is a man leaning on a stile, a woman in a red cloak, and two children.

In the background are a church, a cottage, and trees, and on the extreme left a house on a hill.

It is on the same plate as No. 98, this being the top portion.

The set can be cut to form smaller prints.

Size of set about 6¾ by 2¾.

This print is unsigned.

(98) *ALBANIAN SCENES* set.

In the centre are two men in European dress with high hats; one is on horseback, the other is standing. They may have been taken prisoners.

Round them are Albanian figures, most of them being armed.
In the background are minarets and ruined buildings.
It is on the same plate as No. 97, this being the bottom half.

Size of set about $6\frac{3}{4}$ by $2\frac{3}{4}$.

This print is unsigned.

(99) *ORIENTAL SCENES* set.

On the left is a man with a spear and a gun, and with him is a dog. Then comes a man holding a gun like a sentry; and behind him, a little distance away, is a horseman; then a man and woman conversing; and next two men, one of them holding a spear with one hand, and a dagger with the other. Then there is a man with a spear on a camel; then two men conversing, an old man smoking a long pipe with a boy beside him; and on the extreme right is a man standing talking to a woman who is seated.

In the background are mountains and water.

It is on the same plate as No. 100, this being the top half.

Size of set about $6\frac{1}{2}$ by $2\frac{1}{2}$.

This print is unsigned.

(100) *RURAL SCENES* set.

The set can be cut to form separate prints.

On the left are (1) a cow seated, with chickens in front; (2) a woman milking a cow; (3) sheep seated with figures in the distance behind; (4) a yokel in a smock, left hand extended, hay in front and a church in the rear; (5) a man on horseback in pink and tall hat; (6) another man in hunting costume and tall hat, unmounted, leaning against his horse; (7) a man talking to a woman against a wall; (8) a sailing boat on the water and two men in blue coats standing on the beach. It is on the same plate as No 99, being the bottom set.

Size of set same as No. 99.

This print is unsigned.

(101) *THE CRIMEAN WAR* set.

Twelve important persons connected with the Crimean War are here depicted. There are four in each row, and all are on horseback. On the top row, reading from left to right, are (1) The Queen Victoria; (2) Louis Napoleon; (3) The King of Sardinia; (4) the Czar.

On the middle row are (5) General Pelissier; (6) Lord Cardigan; (7) Lord Raglan; (8) Omar, or as he is called on the print, Omer Pacha.

On the bottom row are (9) Duke of Cambridge; (10) General Canrobert; (11) Sir Colin, or, as he is called on the print, Collin Campbell; (12) The Sultan.

Size of set about 6½ by 6½.

Size of each print about 2 by 1½.

The sheet and each print is unsigned.

(102) *PASTORAL SCENES* set.

On the left is a man kneeling with a ferret, and another man with a gun who, with a boy with a dog under his arm, are waiting for what may happen. Then there is a boy on a pony, a man driving a horse and cart, behind which in the distance is a church. Close by are a cow and a goat under a tree, and a milkmaid with her pail on her head, a man with a pitchfork, and a boy catching a butterfly.

It can be cut into small prints.

It is on the same plate as No. 103, this being the top half.

Size of set about 6¾ by 2¾.

This print is unsigned.

(103) *EGYPTIAN SCENES* set.

On the left are two men, one seated, the other has a rifle. Next we have an old man in a striped cloak with a spear, then a man on horseback, two old men seated on cushions, and a camel behind them; two men standing, one in a striped cloak, then a young man wearing a fez, two men, and a little boy. A man with a sword and another man leading a boy by the hand complete the set.

It can be cut into small prints.

It is on the same plate as No. 103, this being the bottom half.

Size of set same as No. 102.

This print is unsigned.

(104) *SWISS SCENES* set.

A set of twelve separate prints, i.e., six on the top series and a similar number on the bottom. The top of each print of the top row go to a point, those of the bottom row are square.

Reading from left to right the subjects are: On the top (1) a girl wearing a straw hat with a hay rake on her shoulder; (2) a girl with a green bodice, red skirt, and white apron; (3) a girl with a red bodice and green skirt wearing a straw hat; (4) a girl in a cap with a large pin through it, a striped bodice and red skirt, holding a basket; (5) a girl in a cap, red bodice, and blue skirt, holding

flowers in her apron; (6) a girl in a large straw hat, green bodice, and red skirt, her right hand extended, holding a basket in her left.

On the bottom row (7) a girl in a very small hat and purple bodice with her right hand on the head of a goat; (8) a girl in a large hat and red skirt, playing a harp; (9) a girl without a hat, balancing on her head a large tub; she wears a red bodice, green skirt, and white apron; (10) a girl seated without a hat, playing a mandoline; (11) a girl in a large hat, red bodice, blue skirt, and white apron, carrying a large receptacle on her back; (12) a girl in a large cap and red skirt feeding chickens from corn held in her apron.

Size of set about 7 by 4.

The sheet and each print is unsigned.

(105) *SEA AND LANDSCAPE* set. See illustration Plate 58.

Twelve needle-box prints, half of them being upright and the other half sideways.

Reading from left to right for the top row are (1) a lake, mountains in the distance; (2) a boat on the shore and figures near it; (3) water with a ship and smaller boats on it; (4) waterfall with a bridge higher up the stream; (5) a road with two people on it and a house on the right; and (6) water with boats on it and a castellated building on the right.

On the bottom row there are (7) a lake with a boat on it and trees on the banks; (8) a single-span bridge over water, and on the left a round tower; (9) three sailing boats on the water; (10) a castle high up and figures below; (11) a road with a man on it and on the right a cottage; and (12) a house, a small bridge, and on the left a woman approaching it.

Size of the set 6 by $3\frac{1}{2}$.

Size of each print about 2 by 1.

The sheet and each print is unsigned.

Section IX

List of Books Illustrated by Bradshaw & Blacklock

Observations

These printers, like Le Blond & Co., illustrated very few books by the Baxter process. Besides *The Pictorial Casket* and the Pocket-books there are:

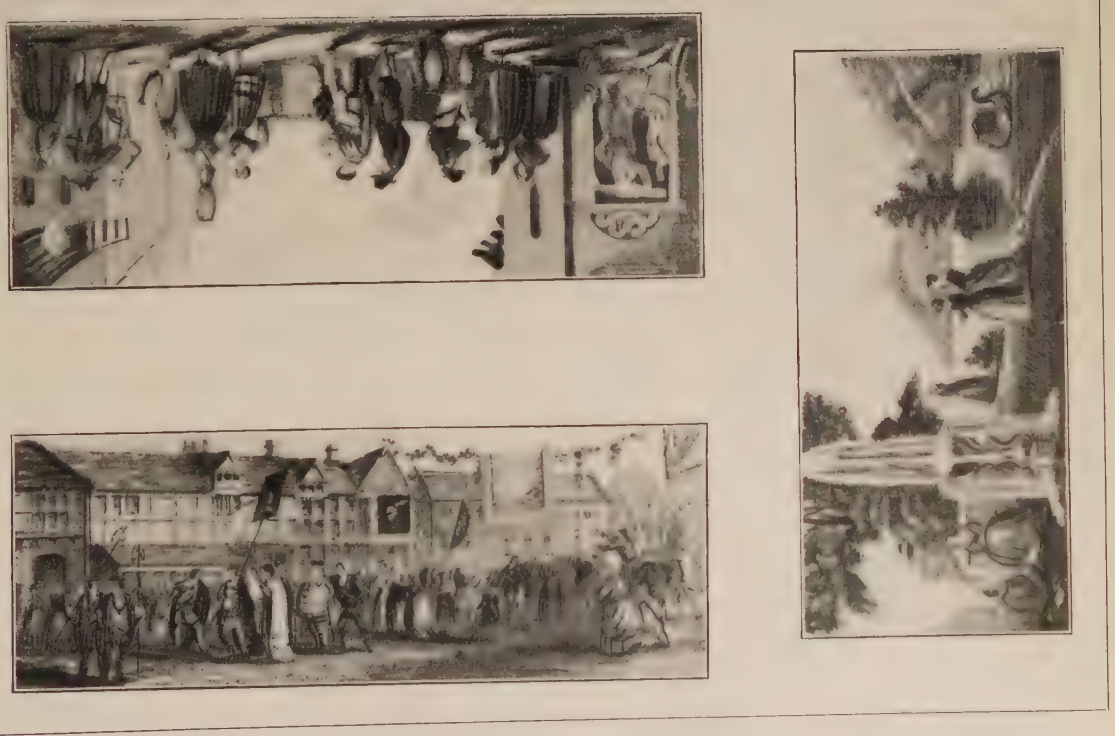
Bradshaw's (illustrated) Guide through London and its Environs, 1851, containing Print No. 55 (Views of the Metropolis), and *Bradshaw's illustrated Guide through Paris and its Environs*, 1856, containing Print No. 57; it is called in this guide, Palace of Industry, Paris.

Globe Prepared for Man. A guide to geology, by Mrs. J. Wright, contains a print called "A Volcano in a State of Eruption." The inference conveyed by the book is that it was printed by Bradshaw & Blacklock, although not expressly so stated, but Mr. Docker, in his *The Colour Prints of William Dickes*, claims it was printed by Dickes. There are two other coloured prints in the book which may or may not be by Bradshaw & Blacklock, one called "Specimens of Rocks," and the other "Geological Map of Britain." Neither has been inserted in our catalogue.



Set of needle-box prints probably by Bradshaw & Blacklock

Size of original plate 5 × 3½] [*See page* 325



Set of needle-box prints probably by Bradshaw & Blacklock

Size of original plate 7¼ × 4] [*See page* 325



Set of needle-box prints probably by Bradshaw & Blacklock

Size of original plate $8\frac{1}{2} \times 3\frac{3}{4}$]

[*See page* 325

Section X

List of Pocket Books Illustrated by the Baxter Process by Bradshaw & Blacklock

Observations

In the Pocket-books illustrated by Bradshaw & Blacklock the prints are not of a very high order. They would be after Shields had left the firm, as the earliest of them would not appear to be of a date anterior to 1856, in fact all as yet discovered are of the two years 1856 and 1858.

Most of them appear to be for Pocket-books that both Baxter and Le Blond & Co. had illustrated in previous years.

It will be noted that the wording of the lettering used by Bradshaw & Blacklock in their Pocket-book illustrations is almost identical (except for the names) with that used by Le Blond & Co. for the same purpose.

LIST OF POCKET-BOOKS ILLUSTRATED BY THE BAXTER PROCESS

Marshall's Ladies' Forget-me-not Pocket-book, for 1856, contains Print No. 62 ("Birker Force").

Marshall's Ladies' Forget-me-not Pocket-book, for 1858, contains Print No. 58a (" Bamborough ").

Marshall's New Pocket-book, for 1856, contains Print No. 43 (" Spanish girl ").

Renshaw's The Rainbow or Ladies' Pocket-book and Almanack, for 1856, contains Print No. 28 (" English girl ").

Renshaw's Elegant Pocket Keepsake, for 1856, contains Print No. 64 ("Bray, Wicklow").

Renshaw's Elegant Pocket Keepsake, for 1858, contains Print No. 74 ("Innisfallen, Lake of Killarney").

Renshaw's The Emerald or Ladies' Pocket-book, for 1856, contains Print No. 46 (" Swiss Girl ").

Renshaw's Friendship's Tribute, for 1856, contains Print No. 76 ("Meeting of the Waters").

Renshaw's Friendship's Tribute, for 1858, contains Print No. 80 ("Phoul a Phuca").

Renshaw's Ladies' Pocket-book, for 1856, contains Print No. 82 ("Powescourt Waterfall, Wicklow").

Renshaw's Ladies' Pocket-book, for 1856, contains Print No. 77 (Mill Beck, Great Langdale").

THE END

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